

SPONTINI

LIBRERIA

DI G. S. B. B. B.

LIBRO 2.

The book cover is bound in deep red leather. A wide, ornate border is tooled in gold, featuring a repeating pattern of stylized acanthus leaves and scrolling vines. The text is centered within this border.

SPONTANEE

I PUNTEGGI

DELLE DONNE

BIBLIOTECA DEL R. CONSERVATORIO

DI MUSICA DI NAPOLI

Aut.

Brini

Staffa

2. 1. 6

Volume

5. 5.

N. d. inv.

206306

N. d. collezione

Rav. 2. 6. 25

AUTOGRAFI









Scena 1^a Dot.
Pastore
Conte

come che l'essi dunque la contessa vuol che spatti siano

Con.
nina da questa casa oh Dei... Dunque Giannina ha il coraggio di avvisarmi che

s'io nonaccio subire di qua la contessina ritornerà Dal Padre in quest' ora

Dot.
tante oh Pluto Pluto oh Giove all'istante Cora no Papai

Con.
come mi contorro zohari Cor' è saprete non lo so

^{Dot.} ^{Con.}
e non è tempo adagio di attendere alle cabale che cabale questo è un bi-
glio

glietto di Giannina e voi avete preparato per, e carci forse qualche so-

^{Dot.}
netto anche questo è un biglietto mi scrive la contessa che vuol Giannina, fuor di

^{Con.} ^{Dot.}
casa e vuole Giannina fuor di casa la contessa da dottore onor-

^{Con.}
rato questo saria divorzio sono precipitato attendi mamma-

lucco a fare i tuoi versacci scimuniti ne t'impacciare nelle nostre

Dot.

Con

liti il sotto padron mio fu la vostra rovina i vostri

Dot.

verri ne sono la cagione e l'attestano tutte le persone fratel m.

Con.

nore abbi giudizio e voi fratel maggiore abbiate più creanza

Dot.

vedi che impertinenza un'altra volta che tu... ah non è cosa di ci men-

Violini

Oboe

Corni in
Fasola

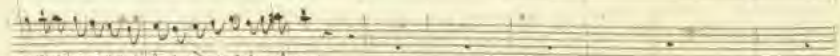
Violoncello

Conte

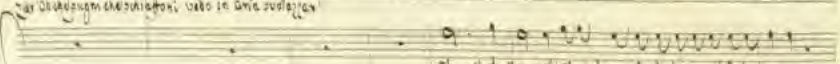
Dottore

Alto solista

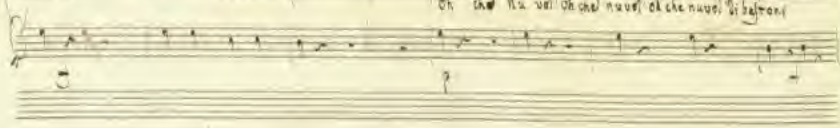
oh che pu- gero che pagu ohu pagu ohu schizofoni Ve do to a ria vedem aia vedem aia zolag.



Oh che deliziosi che schiattori, vedo in aria sudare!



Oh che ha ve! Oh che nuovo! Oh che nuovo! Si be! non!



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. A circular library stamp is visible on the fourth staff.

Library stamp (fourth staff):
BIBLIOTHEQUE
MUSIQUE
DE LA VILLE DE PARIS
1870

Vocal line (seventh staff):
Le Pa in toy no vedo intorno vedo intorno poveri, poveri che non di baltoni vedo intorno poveri, poveri

Lyrics (seventh staff):
Le Pa in toy no vedo intorno vedo intorno poveri, poveri che non di baltoni vedo intorno poveri, poveri

Bottom staff: (1) 222.



ah che figura che figura che figurato te verna

ah ah ah ah ah ah che v'fino che v'vino che v'fino da taverna

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various note values, rests, and dynamic markings. A large, diagonal watermark or stamp is visible across the middle of the page, partially obscuring the musical notation.

The lyrics are written below the staves and include the following words:

Vecchio secco secco Vecchio secco
brutto da pia da pia brutto da

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The bottom half of the page contains lyrics in Italian.

Lyrics (Italian):

Secco Vecchio Vanno
pi a Ar pi a Vanno Vanno ed so vanna de so Vanno ed so Vanno da non mi far' so' non mi

A handwritten musical score on aged, yellowed paper. The score consists of several staves. The top staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The notation includes various note values, rests, and bar lines. A large, oval-shaped library stamp is visible on the left side, partially obscuring the notation. The stamp contains the text: "BIBLIOTHEQUE DE LA SOCIÉTÉ DE MUSIQUE DE PARIS". Below the stamp, there are more staves of music, including a section with a dense, wavy line of notes. At the bottom, there is a line of French lyrics written in cursive: "fais son mi fort prespi tar venne a dyso venne a dyso venne a dyso venne a dyso non mi fais son mi". The paper shows signs of age, including discoloration and some wear.

A handwritten musical score on aged, yellowed paper. The score consists of several staves. The top two staves feature a melody with eighth and sixteenth notes, some beamed together. The third staff contains a series of rests. The fourth staff has a few notes and rests. The fifth staff shows a melodic line with some ink smudges. The sixth staff is a vocal line with lyrics written below it. The lyrics are in French and repeat a phrase. The seventh staff continues the vocal line with more notes and rests. The bottom of the page shows empty staves.

fa ré non mi far preu pi tan Vonne a d'je Vonne a d'je Vonne de Vonne de non mi fare non mi fare non mi far preu pi

Handwritten musical notation on five staves. The notation includes various notes, rests, and dynamic markings. A circular library stamp is visible in the center of the page.

Handwritten musical notation on two staves with lyrics in Russian.

тан' Варна дѣло Варна вѣ зон ми фан' греу пи тан' Варна дѣло Варна вѣ зон ми фан' греу пи тан'





Coma) ~~quando~~ le mae mae

عمر ۷۵

Come come come

Com'è bella la mia barbona

Comp



Handwritten musical score on five staves. The first staff contains a complex melodic line with many beamed notes. The second staff has fewer notes, mostly beamed. The third, fourth, and fifth staves are mostly empty, with a few scattered notes. A circular library stamp is visible on the third staff.

Handwritten circular stamp, likely a library or archival mark, containing text that is partially illegible but appears to include "BIBLIOTHECA" and "MUSEO".

Handwritten musical score on three staves. The first staff has notes with lyrics "taccio", "abbajo", "abbajo", "pianta + taccio", and "abbajo". The second staff has a wavy line with lyrics "Mato mato mato mato" and "Mato mato mato mato mato". The third staff has a melodic line with notes.

piantate le piante tralci
 di - ce a me dice a me dice a me signor me cado
 l'ho con

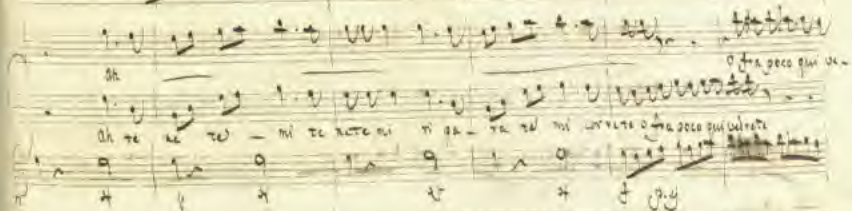
Handwritten musical score for the first system. It consists of five staves. The top staff contains a series of notes, some with stems and flags. The second staff has a few notes and rests. The third staff is mostly empty, with a large oval annotation in the middle. The fourth and fifth staves contain notes and rests. There are some markings like 'p' and 'f' below the staves.

Handwritten musical score for the second system. It consists of two staves. The top staff is a vocal line with lyrics written below it. The bottom staff is a piano accompaniment line with notes and rests. The lyrics are: "mei l'ha' con me l'ha' con me digno' e lo co non da", "No' non da-ru non da-ru per un ba jo", and "co la tua ota la tua". There are some markings like 'p' and 'f' below the staves.

Handwritten musical score for a choir, featuring four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'p'. The score is written in a cursive, handwritten style.

Handwritten musical score for a choir, featuring four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'p'. The score is written in a cursive, handwritten style.

vi te in ven ta no ca ri gen do jo co la tua vit in ven ta la tua vit in ven ta



Handwritten musical score for the first system. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music consists of a single melodic line with various rhythmic values and rests, separated by bar lines. There are also some handwritten notes and markings below the staff.

Handwritten musical score for the second system. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music consists of a single melodic line with various rhythmic values and rests, separated by bar lines. There are also some handwritten notes and markings below the staff.

Correr sangue correr sangue

Correr sangue in questa alta

Correr sangue correr sangue

Correr sangue in questa

Oh te ne mi te ne te ne mi con

Handwritten musical notation on five staves. The notation includes various rhythmic values, beams, and slurs. A large 'X' is written above the first staff. A circular library stamp is visible on the right side of the page.

ate o fra poco qui'vedote el correr sangre in questa

ate ate mi te ate mi

ate



Handwritten musical notation with lyrics in Portuguese. The lyrics are written below the notes.

mpavato mpavato mi corvato 2/ o for poco qui va.

ah te re te mi te re te mi mpavato mpavato mi corvato

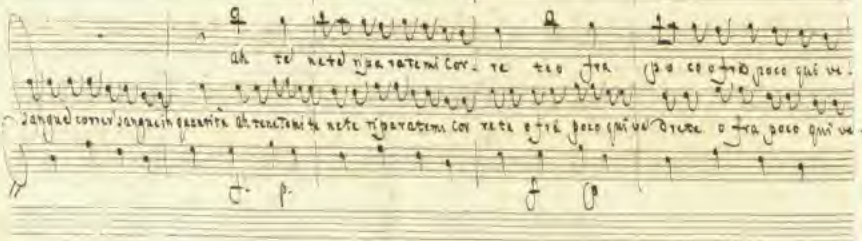


Crucis o fra poco qui vedrete

Qui vedrete correre sangue correre sangue in prenta

Di o fra poco qui vedrete o fra poco qui vedrete

Qui vedrete correre





Handwritten musical score on a single page, featuring two systems of staves. The top system consists of two staves with musical notation, including notes, rests, and dynamic markings like 'f' and 'p'. The bottom system also consists of two staves with musical notation. A large, oval-shaped library stamp is visible in the center of the page, partially obscuring the middle of the bottom system. The stamp contains the text 'BIBLIOTHEQUE DE LA SOCIÉTÉ DE MUSIQUE' and 'FONDÉE EN 1828'.

Re te correr Jaque Correr Jaque in guerra Al ti

Corre Correr Jaque Correr Jaque Correr Jaque in guerra Al ti te me tenes ti para te me Correr Al ti ne teni te



Handwritten musical score on aged paper, featuring multiple staves and a central oval stamp.

The score is written in a system of staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 1/4. The notation includes various note values, rests, and bar lines. Below the top staff, there are several empty staves, some of which contain faint, illegible markings.

A central oval stamp is visible, containing the text: "BIBLIOTHECA MUSEI HISTORICO-NATURALIS MUSEI HISTORICO-NATURALIS".

The bottom section of the page contains a vocal line with lyrics written below the notes. The lyrics are: "Orate Corru' sanguis in pacem. Ah tenetemi te nate nipa ratemi Cor-rate o fra' po co qui ve -".

The notation for the vocal line includes various note values, rests, and bar lines, with some notes marked with a 'p' (piano) or 'f' (forte) dynamic.

Ave Maria Corvus sanguis in quantis de tenetemi te acta pparatemi coratol o fra poco qui ve dore corvus sanguis

Coma sopra dal segno ~~##~~



di te re te mi te re te mi

ri par ate ri par ate mi cor rate

21

di al te re te mi te re te mi

ri par ate ri par ate mi cor

204



o fra poco qui ve drete o fra poco qui ve drete

qui vedrete correr sangue Correr d'acqua in poi

o fra poco qui ve drete o fra poco qui ve drete

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a cursive, handwritten style. There are several measures of music, with some measures containing multiple notes beamed together. The lyrics are written in Italian and are placed below the staff. The paper is aged and yellowed, with some staining and a red binding visible on the left edge.

LIBRARY
OF THE
MUSEUM
OF
ART AND
ARCHAEOLOGY
OF THE
CITY OF
BOSTON

Handwritten musical score on a single staff. The notation includes various note values (quarter, eighth, sixteenth notes) and rests. The lyrics are written below the staff in a cursive script.

Al te ne te ri pa ra te mi cor re te o fra go co sta po co qui ve -

Al uol te te cor re te co re te in pro sta di te ne te ne te ri pa ra te mi cor re te o fra go co qui ve ne te o fra go co qui ve -

of. f. of. f.



Handwritten musical score on a single staff. The music is written in a cursive, handwritten style. The lyrics are written below the notes. The score begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The music consists of a series of eighth and sixteenth notes, with some rests. The lyrics are: "Ore te corru sangue corru sangue in quanti. Ah". The score ends with a double bar line and a repeat sign.

Ore te corru sangue corru sangue in quanti. Ah



Handwritten musical notation on a single staff, consisting of a series of eighth notes followed by a rest and then four quarter notes.

Handwritten musical notation on a single staff, consisting of a series of eighth notes followed by a rest and then four quarter notes.

Acte de raton cor tete d'ra polo qui ve d'ra l'arquet in chetite o tra poco qui ve

Handwritten musical notation on a single staff, consisting of a series of eighth notes followed by a rest and then four quarter notes.

Dite te correr sangue in quantita' d'interueni te nato riga ra teni cor- uel o fra' poco, qui uel'



Handwritten musical score on five staves. The notation includes various rhythmic values and melodic lines. The lyrics are written below the staves.

Grave come' den que in quanto' ch' te ce to mi te, ac to rija' ra tam i cor re te e fra go so qui se d' re te cor po re don ga na re ga an ti -

Handwritten musical score for a multi-measure rest. The score consists of five staves. The top two staves contain a series of '10' characters, likely representing measure numbers or a specific notation. The bottom three staves contain a series of '0' characters, likely representing measure numbers or a specific notation. The notation is handwritten and appears to be a multi-measure rest for a specific instrument or voice part.

Handwritten musical score for a vocal line. The score consists of two staves. The top staff contains a series of 'u' characters, likely representing measure numbers or a specific notation. The bottom staff contains a series of 'a' characters, likely representing measure numbers or a specific notation. The notation is handwritten and appears to be a vocal line with lyrics.

ta dite ne te mi te' ne te' n' pa te te mi cor te' o' te' poco qui va d' te' corer b' e' que in qua' n' ta' corer

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The first staff has a key signature of two sharps (F# and C#). The second staff has a "G#m" marking. The bottom staff contains handwritten lyrics in Devanagari script.

जगदीश शक्तितांतिं करुण जगदीश शक्तितांतिं करुण जगदीश शक्तितांतिं करुण जगदीश शक्तितांतिं करुण





Scena 2^a Gian.

Giannina
Gisetta

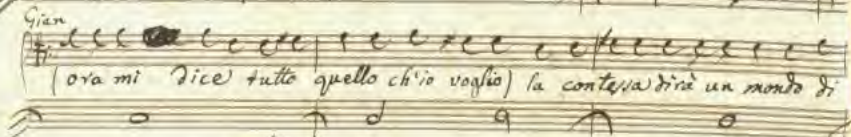
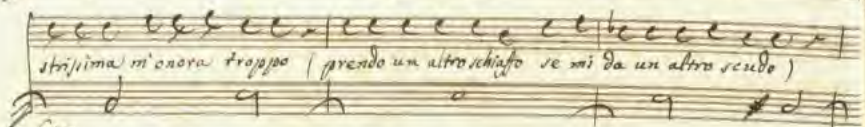
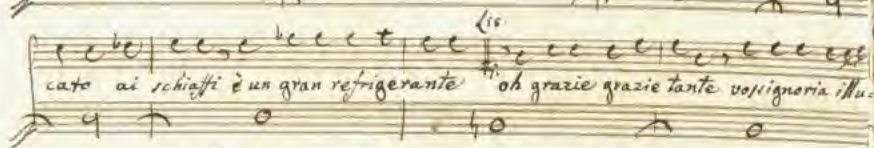
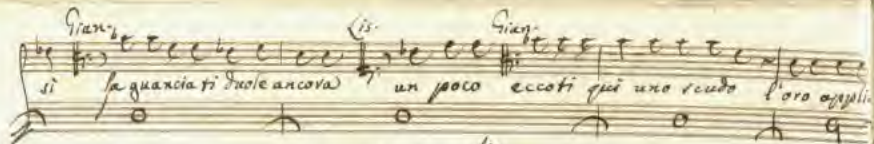
Non non ascolto chiacchiere quel già sai la mia ricolu-

zione voglio soddisfazione o fuora lei o fuora io... il foglio scritto al

conte parla a'rai chiaro... marien qui Gisetta cortei è una spietta sco-

priamo Lis. oimè... Giannina non vorrei m'appoggiar qualche altro schiaffo vien

vien accostati sei più in collera meo (Gisetta mia) Lis. con co.



16

Lib. Gian.

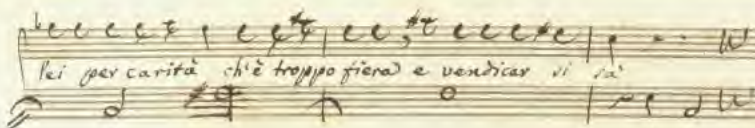
tanto quanto lei si
volo che risconcludino le nozze tra il conte e voi

Lib. Gian.

si glie lo diremo renda la dote e poi risconcluderemo non vuole onnina-
mente che mettiate più i piedi in questa casa cioè tutto al contrario cacerò

Lib. Gian.

lei cacerò tutti in grazia facete oibò non parlo adesso è quando vor-
rei sposare il conte a suo dispetto) di quello che v'ho detto non fate motto a



Aria Lisetta

si sa,

2

Aria (isetta)

Atto Secondo 73

Handwritten musical score for a scene from an opera. The score is written on seven staves. The first staff is for the Soprano (Soprano), the second for the Alto (Alto), the third for the Tenor (Tenore), the fourth for the Bass (Basso), the fifth for the Violoncello (Violoncello), the sixth for the Double Bass (Basso), and the seventh for the Piano (Piano). The music is in common time (C) and features various musical notations including notes, rests, and dynamic markings. The text "si sa," is written above the first staff. The title "Aria (isetta)" is written above the second staff. The act and scene "Atto Secondo 73" are written in the top right corner. A library stamp is visible on the right side of the page.

Soprano

Alto

Tenore

Basso

Violoncello

Basso

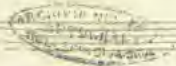
Piano

Libreria

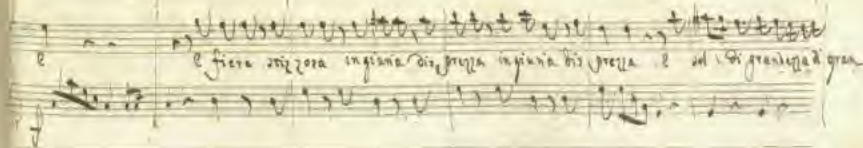
Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics "re-za gra-a-ma - io - za gra-zio-za gra-" are written below the bottom staff.

re-za gra-a-ma - io - za gra-zio-za gra-

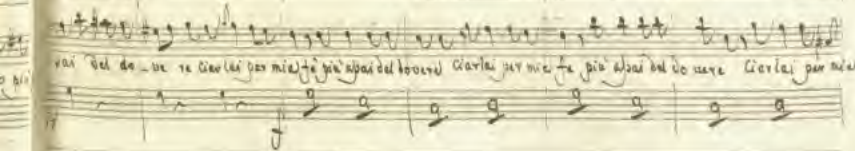
la a te
 Ma gnan a il sin bian te
 me be re non e' ma ingan -



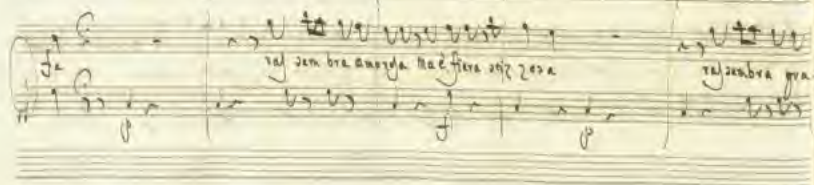
na il sen. bian. te ma ve ro non e me in gen-nai il sen. bian. te ma ve ro non



This image shows a page of handwritten musical notation on aged, slightly discolored paper. The notation is written in dark ink and consists of two systems of staves. The first system, located in the upper half of the page, contains four staves. The top two staves appear to be for a vocal or melodic line, featuring various note values, rests, and dynamic markings such as *ff* (fortissimo) and *g.* (grace note). The bottom two staves of this system contain fewer notes, possibly representing a bass line or accompaniment. The second system, located in the lower half of the page, also consists of four staves. The top two staves continue the melodic line, with lyrics written below them. The lyrics are: "Cor - za di corru con na di corru con na lo jendo cor patto le fatto l'offa to gi". The bottom two staves of the second system contain more notation, including some accidentals and note values. The handwriting is fluid and characteristic of 18th or 19th-century musical notation. There are some ink smudges and signs of wear on the paper, particularly around the edges and between the staves.



vari del do - ve te Gio: lei per mi fa più spai del bove Gio: lei per mi fa più spai del do ve Gio: lei per mi



Handwritten musical score on five staves. The notation includes various notes, rests, and bar lines. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The third and fourth staves are empty. The fifth staff has a bass clef. The music is written in a cursive, handwritten style.

Handwritten musical score on a single staff with a treble clef and a key signature of one sharp (F#). The notation includes various notes, rests, and bar lines. The music is written in a cursive, handwritten style.

bien - te ma ve ro an 'e' me in gannail zeh bien - te ma ve ro non 'e' me in gannail



Se este no caso é necessário combinar o valor de α com o valor de m . O



Scena 2a. Gian.

Giannina

Asimene

Ora vorrei partire or per rabbia vorrei sposare il

Conte per aver io la vera contessina) ma no... non / on si annina te non

fo' disperar tutti

l'ak forse che vuoi da me... ma il foglio a urà prodotto il

desiato effetto ne rimuover mi vò da quel che ho detto). (eccola la si-

guora) (la villana non è partita) (mi vorrà impedire di passeggiar non cre

Ros. Gian.

rei... *Vedete che frontatezza oh cappita passeggia lei passeggio anch'io* (che)

Ros. Gian.

caldo *mi sento venir male mi fa una rabbia è comodo questo se*

Ros.

dit vediamo schiatta de villanaccia almen mi calurasse

ah non ci reggo... or or mi prendo offe il piacer di quartargli quel tuggie

Quetto

ian.
fis
ich
t
ran
t
o

3

Supp

3

Duetto del Donno

Atto Secondo

Violini

Oboe

Corn in E-flat

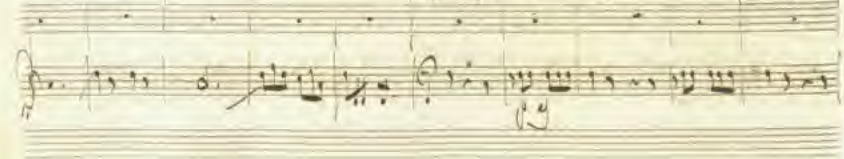
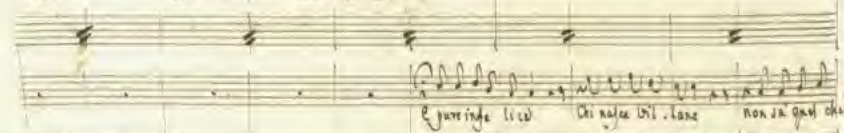
Viola

Flautino

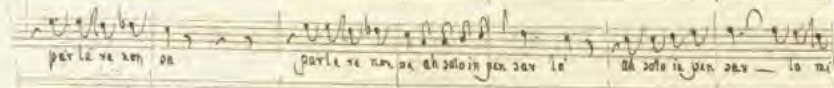
Flautino

Andantino

sol







Handwritten musical notation on five staves. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together in groups. There are also rests and some larger note values. The ink is dark and the paper shows signs of age and staining.

A section of the musical score consisting of five empty staves, each beginning with a double bar line and a repeat sign (two dots).

Sopra mi de lta pie ta si mi de lta mi de lta pie ta si mi de lta mi de lta pie ta

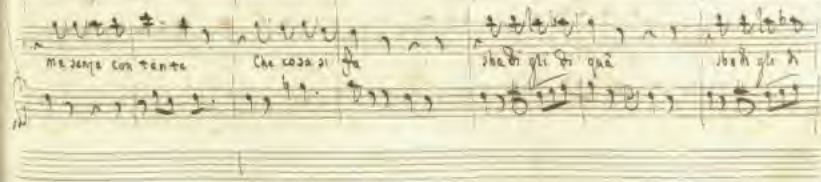
A circular library stamp is visible on the right side of the page, partially overlapping the musical notation and the text line.

Handwritten musical notation on five staves. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together in groups. There are also rests and some larger note values. The ink is dark and the paper shows signs of age and staining.

Handwritten musical score for a multi-staff piece. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp* and *f*. The manuscript is written on aged, slightly stained paper.

Handwritten musical score with lyrics. The lyrics are written in Italian. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f*. The manuscript is written on aged, slightly stained paper.

Chel caso ge l'avea e' il najor con colpa Ma senza con - tar - re





la ba di gli di qua di giana poi re tra di giana poi re - ta la re la re arbi.

Handwritten musical notation for the vocal line, consisting of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The lyrics are written below the first staff, with the words "la", "ba di gli di qua di giana poi", "re tra", "di giana poi", "re - ta", "la re la re arbi." aligned with the notes. There are some decorative flourishes in the notation, particularly in the first staff.





per che se nol sai perche se nol sai potrai di po tre i patiti me ne ho co tanto abbajarmi cotanto abba-

ca il per che

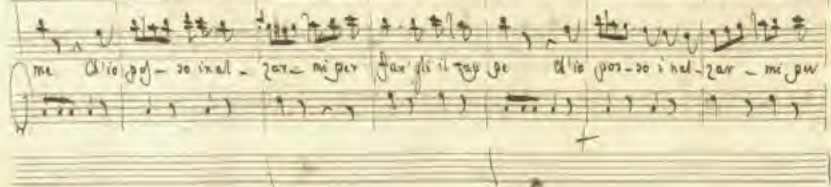
Handwritten musical notation on five staves. The first staff contains a series of eighth notes. The second staff contains a series of eighth notes with a '9' written above the first one. The third, fourth, and fifth staves are mostly empty, with a large oval stamp in the center of the fourth staff. The stamp contains the text 'BIBLIOTHECA MUSEI HISTORICO-NATURALIS VINDOB. 1854'.

Handwritten musical notation on five staves. The first staff contains a series of eighth notes. The second staff contains a series of eighth notes with a '9' written above the first one. The third, fourth, and fifth staves are mostly empty, with a large oval stamp in the center of the fourth staff. The stamp contains the text 'BIBLIOTHECA MUSEI HISTORICO-NATURALIS VINDOB. 1854'.

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Handwritten musical notation on five staves. The first staff contains a series of eighth notes. The second staff contains a series of eighth notes with a '9' written above the first one. The third, fourth, and fifth staves are mostly empty, with a large oval stamp in the center of the fourth staff. The stamp contains the text 'BIBLIOTHECA MUSEI HISTORICO-NATURALIS VINDOB. 1854'.

Handwritten musical notation on five staves. The first staff contains a series of eighth notes. The second staff contains a series of eighth notes with a '9' written above the first one. The third, fourth, and fifth staves are mostly empty, with a large oval stamp in the center of the fourth staff. The stamp contains the text 'BIBLIOTHECA MUSEI HISTORICO-NATURALIS VINDOB. 1854'.



Handwritten musical score for "The Rose Tree" on five staves. The notation is in a historical style, featuring various note values and rests. A circular library stamp is visible on the right side of the page.

(Faint handwritten notes or bleed-through from the reverse side)

Handwritten musical score for the song "Cheta ch'io sento scal'armi sta' cheta sta' cheta ch'io sento scal'armi". The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a cursive, handwritten style. The lyrics are written below the staff, with some words appearing above the staff in certain measures. The lyrics are: "Mi la na sta' cheta ch'io sento scal'armi sta' cheta sta' cheta ch'io sento scal'armi". The score is divided into measures by vertical bar lines. There are some markings below the staff, possibly indicating fingerings or other performance instructions.



Desmi *Ne Dora che ar-*

io senza inquietarmi io senza inquietarmi io senza inquietarmi il gonder le so

Handwritten musical score for a multi-measure rest. The score consists of five staves. The first staff contains a multi-measure rest for 4 measures. The second staff contains a multi-measure rest for 2 measures. The third, fourth, and fifth staves each contain a multi-measure rest for 2 measures. The notation is in a historical style with various clefs and accidentals.

Handwritten text in a circular stamp, likely a library or collection mark.

Handwritten musical score for a vocal line. The score consists of two staves. The first staff contains a vocal line with lyrics. The second staff contains a multi-measure rest for 4 measures. The notation is in a historical style with various clefs and accidentals.

Voi - re ve late ve dite che ve voglio
 e me glio par ti - re el troue si el troue nastro

Handwritten musical score on aged paper. The score consists of several staves. The top staff features a melody with various notes and rests, including some with accidentals. Below it, there are staves with lyrics in French. The lyrics are: "me l'hémen da — ta si grave les sé — ja sa'ré forte nata sé non la ve dré sé non la u". The bottom staff shows a bass line with notes and rests. The paper is yellowed and shows signs of age.

me l'hémen da — ta si grave les sé — ja sa'ré forte nata sé non la ve dré sé non la u





tro - ve n' an d'op'zi e meglio par-ti- re' al 'tro - ve n' an d'op' ve dere che an-
rate se non la ve dro e sa re for tu- na to se non la ve dro iò per me l'ò man date il pro va con-

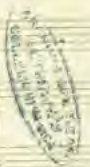


Handwritten musical notation on five staves, continuing from the previous system. The lyrics are written below the notes in a cursive hand.

os - te ve de te che ov- go gl' glo ve de te che ov- go gl'io vedete che ov- ve de te che ov-
to sa se r'ò fortu nata se non la ve dre' si sa r'ò fortu nata se non la ve dre' per ma' ho mandate il gnore Con-



no più è meglio par tire se è meglio partire al trouen còro
Alla na sta deta. ma è meglio par-
zissa se re forte nata se re fortunata se no la ve zio



tra cheta sta cheta... na i

per me! ho monda - tal si quora con tu - sa



per me

meglio per te

per me l'ho mai va — ta di giora con — te — ta se re' fortunata se non la vedre' se non la



Vedete che ar di - ro ve - de re che ve ggio e meglio par ti - ro al
 Ora del no - io ve dro co per me l'ho mandata signera con te pa e sa ro for tu -



tro - ve a' an' dro si è meglio parti se al tro - ve n' an' dro ve d'oro che ar.
Rata se non la vedro e sare' for tu nata se non la vedro' io per me l'ho men data signora con



ai - re ve dete del cor- gio ve dete del cor- gio ve dete che ve dete che ve
ta la sa ro for tu ta la sa ro for tu ta la sa ro for tu ta la sa ro for tu ta la sa ro for tu
ta la sa ro for tu ta la sa ro for tu ta la sa ro for tu ta la sa ro for tu ta la sa ro for tu



golia è meglio partisse) si è meglio partisse altrove' altrove' vedete che ardire vedete che orgoglio meglio partisse si è
ad sa se ro' forte, nata se ro' forte, nata se non la vedro' per me la mandate l'ignora con disa se ro' forte nata se -







Scena 4^a Cav.

Dottore *Si* *eeeeeeeeeeeeeeeeeeee*
 Cavaliere *Si* *è rimediato a tutto signorina attenta bene u=*
 Giannina *Si* *no* *+* *o* *+*

eeeeeeeeeeeeeeeeeeeeeeeeeeee
 dite che progetto bizzarro qui insieme col dottore ho immagi-
o *+* *o* *+* *o*

Dot. *Si* *eeeeeeeeeeeeeeeeeeee* *Giann.* *te* *Cav.*
 nato ha un cervello sfasciato il signor cavaliere sentiamo io
o *+* *o* *+* *o* *+* *9* *o*

Siann. *Cav.*
Si *eeeeeeeeeeeeeeeeeeee*
 u'amo o cara e questo è molto grazie per accomodar tutto ciò
9 *+* *o* *+* *o* *+*

Siann.
Si *eeeeeeeeeeeeeeeeeeee*
 che lasciate il conte lasciate questa casa e diate amè quella manina *oh*
o *+* *o* *+* *o* *+* *9* *o*

numi ^{Cav.} è troppo onore grazie grazie sì o grazie no grazie incol dire ^{Dot.}

chiella ti aggrazia ⁹ degli affetti suoi grazie agli inganni tuo — i

tin respi-ro o vi-ce ^{Gian. Cav} bravo amico non mi far il po-

eta in un affare che gremia tanto al fine io son più bello ⁹

vostro signor conte ⁹ eccomi qui guardate qui c'è grazia o è spirito ⁹

Dot.

Cav.

ta pietà pietà pietà ma la finite corpo di Mao =

Gian

metto non gridate io io la finirò vi dichiarai mio difen-

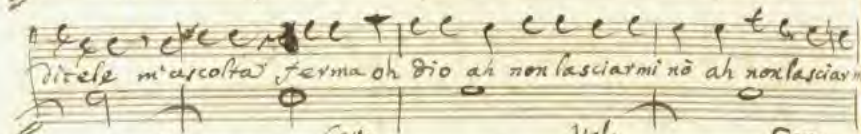
sor cosa faceste nulla una onesta fanciulla doveva esser proz-

tetta da un cavalier ma voi siete un adulatore un vigliacco un ri-

dicolo uno stolto ad i vostri progetti io non ascolto

Cav.

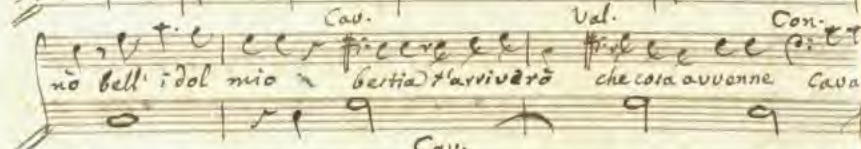
Dot.



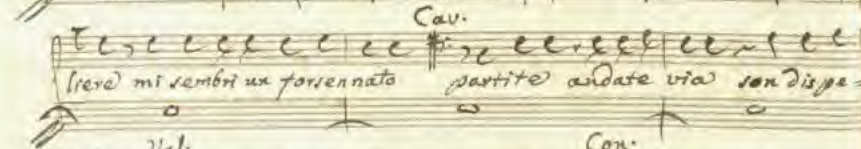
Cav.

Val.

Con.

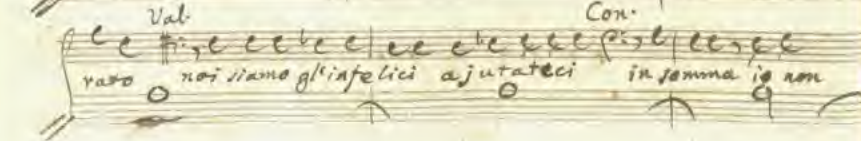


Cav.



Val.

Con.



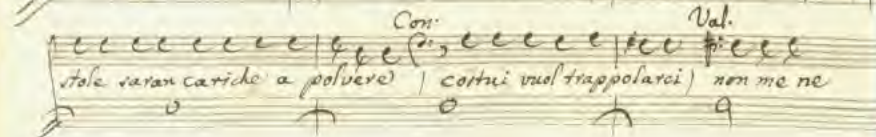
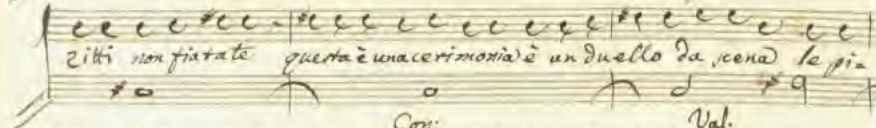
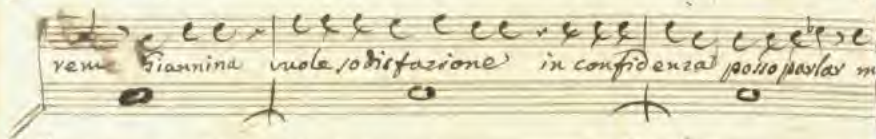
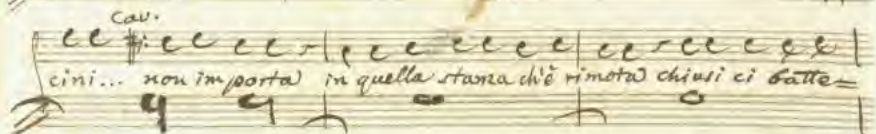
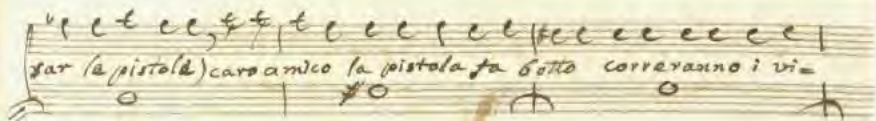
ROS.
mangio non dormo non fo più cabala non ho più testa (adesso do=

Con. Val.
aria venir il buoko) questa casa è divenuta un Caos guerre e

Cav.
liti continuamente e guerra voglio anch'io "fregue armistizj a

terra va diffido sulla pistola tutti due se voi non punite l'in=

Ros. Val. Cont.
degni la superba contessa (ah temerario) io punir la contessa io sp.



Cav.

ido e quando poi Giannina soddisfatta sarà da buoni amici noi ridez

remo e scialeremo insieme ma per ora... per ora... per ora conviene

Aria Cavaliere

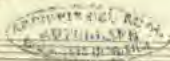


(arrivato)

4

Aria Cavalliere

Atto Secondo



Violini

Cello parte

Oboe

Corn in F

Fagotto

Clarinete

Cavalliere

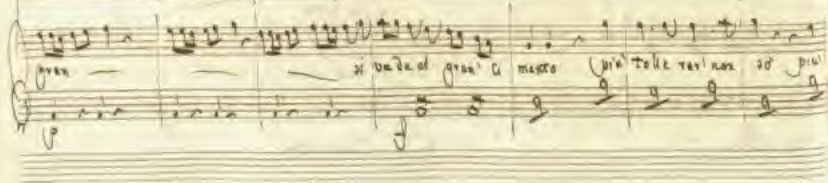
Alto

Contralto

Con Jolito

si vada al gran ci mento si vada al

Cello parte



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The bottom staff contains lyrics in Italian. A circular library stamp is visible on the right side of the page.

tolerari nim so' bi quel ex ier - to a ma bi - te cam (p)ro - he io

(P)

This image shows a page of handwritten musical notation on aged, yellowed paper. The notation is arranged in two systems, each consisting of five staves. The first system (top) features a treble clef on the first staff and a bass clef on the fifth staff. The second system (bottom) also features a treble clef on the first staff and a bass clef on the fifth staff. The music is written in a style characteristic of 18th or 19th-century manuscript notation, with many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The ink is dark brown or black. The paper shows signs of age, including discoloration and some staining. The right edge of the page shows the binding of the book, and a portion of the following page is visible on the right.

Handwritten musical score on aged paper, featuring two systems of staves. The notation includes various musical symbols, clefs, and notes, with some lyrics visible below the bottom staff of the second system.

Lyrics visible below the bottom staff of the second system:

di - var - to cam pio - na in di - var - to

Handwritten musical score for piano. The top system shows a right hand with rapid sixteenth-note runs and a left hand with sustained chords. The notation is in a single system across five staves.

Handwritten musical score with lyrics. The lyrics are written below the notes.

Ma' ve dra' chi sono
 di de ve dra' chi sono lo barlo amico mio lo barlo amico

Handwritten musical score for a piano accompaniment. The score is written on a grand staff (treble and bass clefs). The music features a complex, flowing melody in the treble staff, characterized by many beamed sixteenth and thirty-second notes. The bass staff provides a harmonic foundation with chords and moving lines. There are several dynamic markings, including *pp* (pianissimo) and *ff* (fortissimo), and a *rit.* (ritardando) marking. The notation is dense and expressive, typical of 19th-century manuscript notation.

Handwritten musical score for a vocal melody. The score is written on a single staff with a treble clef. The melody is simple and lyrical, with lyrics written in Italian below the notes. The lyrics are: "Ma io l'ho amata, no, to pagherò il fio, due te ne ti- ta io". The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. The handwriting is clear and legible.

Handwritten text in a circular stamp, likely a library or collection mark.



Barlo anco mie io barlo anco mie io barlo in ven ta io barlo in ven ta io barlo in ven ta

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The score is written in a historical style, possibly from the 18th or 19th century. The bottom staff contains the following text:

presto presto di vedo presto di vedo con tutti

A handwritten musical score on aged, yellowed paper. The score consists of several staves. The top section features a complex melodic line with many beamed notes, possibly a vocal line, and a lower line with chords and some melodic fragments. The bottom section includes lyrics written in Italian. The handwriting is in dark ink, and the paper shows signs of age and wear.

Handwritten musical score on aged paper. The score includes several staves with musical notation, including notes, rests, and bar lines. The lyrics are written in Italian, appearing below the bottom staff.

Lyrics (Italian):
batteru ne - cesi - ra
rei qual in sotto a ma - bi le Con



Handwritten musical score on aged paper, featuring six staves. The notation is complex, involving many sixteenth notes and rests, suggesting a fast tempo. The bottom staff includes lyrics in Italian.

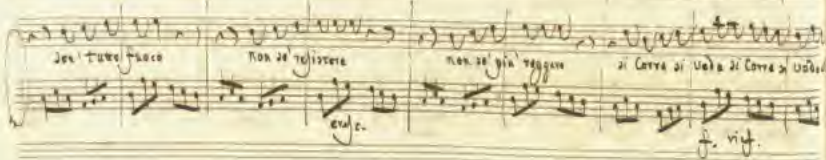
Lyrics (bottom staff):
Voi presto di vada presto di vada / a' mio ga drend / vedra' di loro / io buo lo / io buo lo



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The text is written in a cursive script, likely a historical form of German or Italian. The score is divided into two systems of five staves each. The first system contains a vocal line and a piano accompaniment. The second system contains a vocal line and a piano accompaniment. The text includes the words "propro" and "si uera".

propro si uera

propro si uera



Handwritten text in a circular stamp, likely a library or collection mark.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The score is written in a historical style, possibly 18th or 19th century.

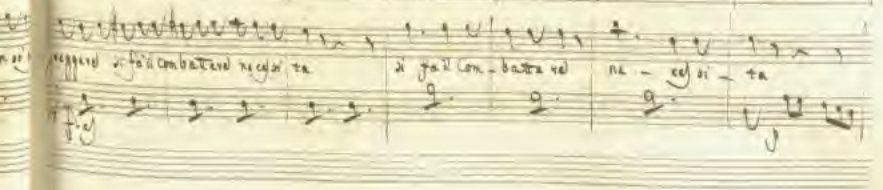
The lyrics are written in Italian and appear to be a religious or devotional text. The visible lyrics are:

Non ti sento ve d'ora, mio padrone udrà di chi sono
(propto si udrà) al gran' lamento

The score includes various musical notations, including notes, rests, and dynamic markings such as *credo.* and *afz.* (likely *affz.* for *affettuoso*). There are also some markings that look like *propto* or *propto* (possibly *propto* for *propto* or *propto* for *propto*).

Handwritten musical score on six staves. The notation includes various note values, rests, and bar lines. The fifth staff contains a line of Italian lyrics. The sixth staff continues the musical notation below the lyrics.

Sen tutto fuoco di Corra di Uada al terni bil' Cimento di Uada di Corra non so più resistere non so più resistere non so



peppero il fo il combato no ci ta si ga il com - batte re ne - ce si - ta



ARCHIVIO
MUSEO
CITY OF BOSTON

Coro

Alte al terribil cimento vedre il gregione vedre si che sono
piusto di vada
al gran cimento

Handwritten musical score on six staves. The first four staves contain vocal or instrumental notation with various notes and rests. The fifth staff contains a series of chords marked with a double bar line and a sharp sign. The sixth staff contains a vocal line with lyrics in Italian.

For tutto fuoco di Coraci Vola al terribil'Umanito di Voda di L'ora non so più resistere non so più resistere non so

Handwritten musical score on five staves. The notation includes various rhythmic values, accidentals, and slurs. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense with many beamed notes and rests.

Handwritten musical score on two staves. The notation includes various rhythmic values, accidentals, and slurs. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense with many beamed notes and rests.

Handwritten musical score on aged paper, featuring five staves. The notation is in a historical style, likely 18th or 19th century. The first four staves contain instrumental notation, possibly for a string quartet or similar ensemble, with various clefs and notes. The fifth staff has a key signature change to one sharp (F#) and contains a vocal line with lyrics written below it.

Lyrics: *bottard* *re- cu- al* *ra- re- cu- al* *ra- re- cu- al* *ra- re- cu- al*

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style. There are some corrections and erasures visible throughout the score.



123

123



Scena 7^a Con. Val. Con. Val.

Valerio Conte Rosimene

valerio signor Padre a che gioco giochiamo faccia

Don.

Poi dica che si ha da fare si si dee la contessa castigare

~~l'interese di casa l'amor ch'ho per Giannina il timor sopra tutta della mia~~

Val.

etola e qual gastigo mai penserete di dare alla mia sposa

Con.

niente piccola cosa io con Giannina andrò incitta tu resta qui in

Ros.
 villa a far il conte ognun da se coi va bene l'ah indegno ah infe-

Con.
 lice contesa oh fiero tradimento figlio mio si tratta di pi-

Val.
 stola ma non sappia per amor del cielo ch'io son d'accordo ah se ascoltar p-

Con.
 tate le vostre trame eh sciocco come vuoi che le cose all'aria a-

Ros.
 perta siano intese sapute e penetrate si v'ascoltai per troppo

mate Come io Dama io signora cedere a una plebea io nella

pi- villa ella in città qual gelo qual orrore non sento agghiaccio

ar fo rudo tremo di duol di pena posso gliaccenti articolare ap-

Val. Ros. Con. pena ah cara contessina fuggi o sposo crudel contessa

Ros. Cava... lungi quanti voi siete lungi da me mai più non mi vedrete



Aria Rosimene

voglio

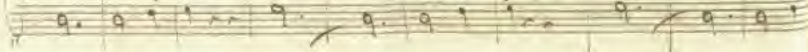
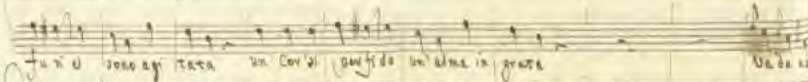
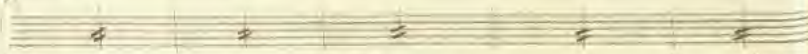
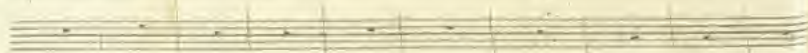
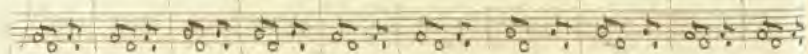
Aria (Ritornel)

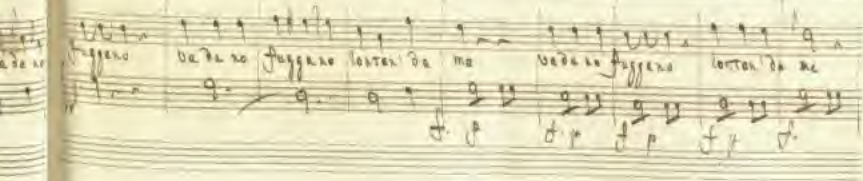
Atto Secondo 65

Handwritten musical score for a piece titled "voglio" from Act 2, featuring a "Ritornel" (ritornel). The score is written on ten staves, with the following parts indicated by labels on the left:

- Viol.** (Violino) - First staff, marked "cresc."
- Viol.** (Violino) - Second staff, marked "cresc."
- Viol.** (Violino) - Third staff, marked "cresc."
- Viol.** (Violino) - Fourth staff, marked "cresc."
- Viol.** (Violino) - Fifth staff, marked "cresc."
- Viol.** (Violino) - Sixth staff, marked "cresc."
- Viol.** (Violino) - Seventh staff, marked "cresc."
- Viol.** (Violino) - Eighth staff, marked "cresc."
- Viol.** (Violino) - Ninth staff, marked "cresc."
- Viol.** (Violino) - Tenth staff, marked "cresc."

The score includes various musical notations, including notes, rests, and dynamic markings. A large, stylized "cresc." is written across the middle of the score. The piece concludes with the word "Da rite" written at the bottom right.





Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics are in Italian and include "Vado a fuggire lontano da me che affanno barbaresco che no tor presto che affanno".

The score is written on ten staves, organized into two systems of five staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *f*, *p*, *ff*, *sf*). The lyrics are written below the staves, corresponding to the musical phrases.

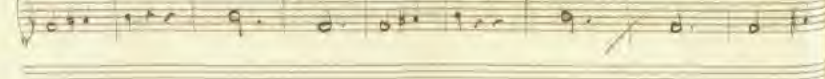
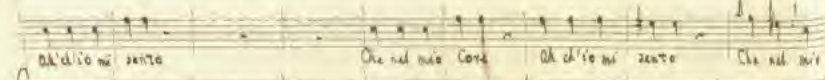
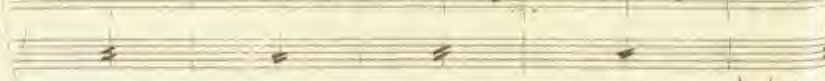
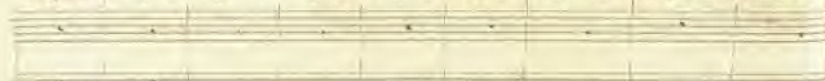
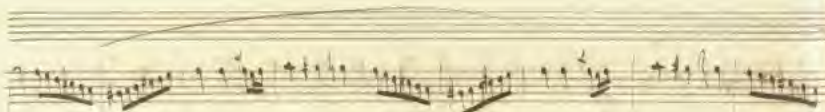
Lyrics: *Vado a fuggire lontano da me che affanno barbaresco che no tor presto che affanno*

Handwritten musical score for five staves. The notation includes various musical symbols such as treble and bass clefs, time signatures, and complex rhythmic patterns. The ink is dark and the paper shows signs of age and wear.



barbero Che no tor mero Che affanno barbero Che no tor mero

Handwritten musical score for a single staff with lyrics. The notation includes musical symbols and lyrics in Italian. The ink is dark and the paper shows signs of age and wear.



Ah! di'io mi sento

Che nel mio Core

Ah! di'io mi sento

Che nel mio

This is a handwritten musical score on aged, slightly stained paper. The score is written in dark ink and consists of several staves. The top staff features a series of chords, some of which are marked with a double sharp symbol (##). Below this, there are staves with rhythmic notation, including notes and rests, and some staves with lyrics. The lyrics are written in a cursive script and include the words "Coro", "per il fu", "rore", "pace non u'o", and "per il fu - rore". There are also some markings that look like "p." and "f." which might be performance instructions. The paper has a visible vertical crease down the middle, and there are some small stains and marks on the surface.

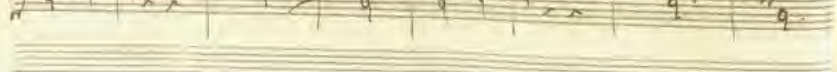
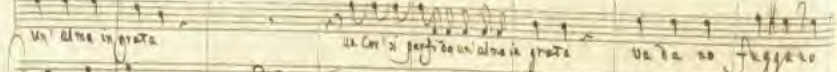
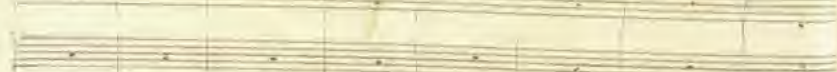
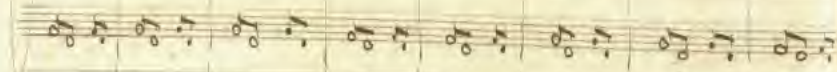
Coro per il fu rore pace non u'o per il fu - rore pace non u'o

Ciel nel mio Cora (pa cu non u'e
da mille furia

Handwritten musical score on aged paper. The top system consists of two staves with complex notation, including many beamed sixteenth notes and various accidentals. The bottom system also has two staves, with the lower staff containing lyrics in Italian. A circular library stamp is visible in the center of the page.

da quella fune sono ogni tata

Un' car di perfido



Un' alma ingrata

Un' alma ingrata

Un' alma ingrata

Handwritten musical score on a single page, featuring multiple staves with complex notation, including various note values, rests, and dynamic markings such as *f* (forte) and *p* (piano). The notation is dense and appears to be a transcription of a vocal or instrumental piece. A circular library stamp is visible on the right side of the page.

Handwritten musical score on a single page, featuring multiple staves with complex notation, including various note values, rests, and dynamic markings such as *f* (forte) and *p* (piano). The notation is dense and appears to be a transcription of a vocal or instrumental piece. A circular library stamp is visible on the right side of the page.

Contrari da me che affresco barbero che non tor mesto un Cor di perfido un'altra

già uida no fuggano lontan da me che affanno barbaro chi no tornetto

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as clefs, key signatures, and note values. The first staff contains a complex melodic line with many beamed notes. The second staff has a more rhythmic melody with eighth notes. The third and fourth staves are mostly empty. The fifth staff has a few notes. The sixth staff has a few notes. The seventh staff has a few notes. The eighth staff has a few notes. The ninth staff has a few notes. The tenth staff has a few notes.

Al di là di tanto

per il futuro Al di là di tanto

Handwritten musical score on aged paper. The score consists of five systems of staves. The first four systems are instrumental, featuring complex rhythmic patterns and various musical notations. The fifth system includes lyrics in Italian.

per il fu coro
Che nel mio Co - ro pace non o'ra
Che nel mio Coro



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written below the staves, starting with "Pace non v'è" and "Che nel mio Core".

Pace non v'è Che nel mio Core Pace non v'è Pace non v'è Pace non



Dopo l'aria di Ros.

atto 2^{do}
Val.

Con.

ah disgrazia disgrazia figlio mio che gran peripezia mamma =

Con.

rei faretti una pazzia prega giova che al lotto mi dia fortuna e

Val

Con.

poi... lasciate in grazia un'idea sì ridicola egli, stolta ah ci ho un gran capo

Scena 9. Gian.

Gian. Don. Fior.

Ros.

gioco questa volta Dunque il conte sfidato fu qui dal cavaliere

che gran poltrone chi non lo conosce ebbene mi lascia qui sola... non temere ho co-

raggio che basta sol s'io chiamo subito così

così... un bel pensiero ho in capo da farlo spiritar dalla paura

ma qual remota e oscura camera è questa... oimè... sento ru-

more... sì... qualcun s'avvicina... m'asconderò... non paventar Giannina

Dot.

Cajo Mario... Scipione... Massinissa... Gijavoli del tri-tavo del

Donno di mio padre per non esser recato e sentir chiapi di femmine ciar-

fiere quā mē vengo pian pian col candoliere vūo tenere una istoria sulle

Con. Dot.
liti Donnesche immortalar mi... Dottore (oime... qual vole) chi mi

Con. Dot.
vuole son io son io Dottore vengo la' si serva come

Con. Dot.
vuol chi mai sarà fratel... rotta di collo mi credevo uno spirito

Con. *che vien a far* *vorrei le tue pistole* *hai risoluto al fine d'amma-*
Dot. *zarti sono stato in questo loco spesso disfidoato* *qui si fanno po-*

Con. *mi non si sparano pistole* *ma fratello comparirò un vigliacco che*
Dot. *ran gli antenati* *sai quante volte anch'essi son scappati* *dunque*

Con. *dunque v'è al Diavolo* *siate una bestia* *abben dirò che voi non*

Dot. *Con.*

Dot. *Con.*

ve-te vo-lu-to per-met-ter-mi il du-el-lo io ci ho pla-cere que-sto al-meno mi

ser-virà di scu-ra ah vien-i vien-i o mu-sa ho ri-so-lu-to sì

va-glio al nuo-vo gio-rno par-tir di qua ma Gio-ve que-st'è una Gri-co-

na-ta an-che cor-tei vien a rec-car-mi eb-be-ne fin-ge-rò non ve-de-ri-a

una vil-lana una vil-lana ad qua-le af-fam-o è il mio ma len-to len-to o

Dio gli spiriti roppitt gli occhi gravi e peranti ah ~~vieni~~ vieni

Joanno se pour venir potrai vien'a porarti al men in questi ral

Gian-

la contessa il dottor de novità s'ordisce qualche machina contro

^{Dott.} me che versi meritan la cornice la liti le varuffe e le bri

bate di certe donne stizzovette io canto che furon dai mariti basto-

e...
 nate... con quel che segue *Gian* oh che spavento orribile via mettere a co-
 63

63

storo in qualche modo mi voglio vendicare qui il duell s'ha da fare entrano

Pot. *La*

perta buona notte contraria... queste non son burle... chi mi chiama qual voce

Cav. Roi. Cav.
 questa Signora Giannina | Ingiuriamo che si brama da Giannina Capisco

Giannina mia voi viete fuggita da quella bestia orribile della con-
chiana

Dot. *La.* *Dot.* *Gian.*
tessa (ah indegno) contessina (bisogna secondarlo) cosa com=

Dot.
manda in somma per Giannina ch'è una villana andiam tutti in ro=

Gian. *Cav.* *Dot.*
vina (che furfante) Giannina del parlad almeno contessina cara m

Cav. *Gian.*
vete più lingua un solo accento mi consola o Giannina e mi conforta

atto 2^{do}

Con
Siamo alto la' Siannina è morta
9 160

Sestetto



e marta

Allegro

Atto Secondo

Violini

Oboe

Cori in
Stato

Viola

Violoncello

Flauto

Clarineto

Fagotto

Contrabasso

Basso

Baritone

Handwritten musical score for a full orchestra and vocal soloists. The score is written on ten staves, each with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The instruments and vocal parts are listed on the left: Violini, Oboe, Cori in Stato, Viola, Violoncello, Flauto, Clarinetto, Fagotto, Contrabasso, Basso, and Baritone. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large, faint circular stamp is visible on the right side of the page, partially overlapping the staves.



Ombra pal li da e u gente ombra me ffa u e — di in torno Coli



Handwritten musical score on the top page of a manuscript. The page contains several staves of music. A circular library stamp is visible in the center of the page.

Colla

a se notte e giorno sempre con (poco crescendo al do)

Come e morte ah chi

Handwritten musical score on the bottom page of a manuscript. It features several staves with musical notation, including treble and bass clefs, and various note values. The lyrics are written below the staves.



Caso D'unque più non la uoltri non la uoltri

Come e' morta due ch'imbroglio

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values (e.g., eighth, sixteenth, and thirty-second notes) and rests. The first system contains several measures of music, followed by a double bar line. The second system continues the notation, with some measures containing rests. The third system shows more notation, including a measure with a double bar line and a final measure with a double bar line.

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values and rests. The first system contains several measures of music, followed by a double bar line. The second system continues the notation, with some measures containing rests. The third system shows more notation, including a measure with a double bar line and a final measure with a double bar line.

climori cato la perinto mil - le dubi in se no io



Handwritten musical notation on a five-line staff. The notation includes various rhythmic values and rests. The first system contains several measures of music, followed by a double bar line. The second system continues the notation, with some measures containing rests. The third system shows more notation, including a measure with a double bar line and a final measure with a double bar line.

quel chi fa quel che l'ammazzo



Handwritten musical notation on a five-line staff, featuring a vocal line with lyrics written below it. The lyrics are in Italian and appear to be a religious or dramatic text. The notation includes various musical symbols such as notes, rests, and bar lines.

ento dalla zmeria del zov merto più non di so va pi - t&y più non 212 - 20 262 21

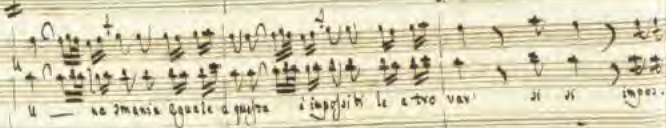


Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various note values, rests, and dynamic markings such as *mp* and *f*.

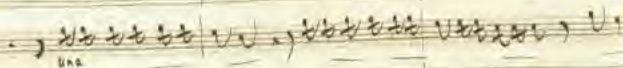
Lyrics visible on the page:

- O la' r' av ve ra
- O la' r' in uola
- Om bra bella
- Ombra cara

A circular library stamp is visible on the right side of the page.



otto voci



una



una

una smania eguale a quella

e' impossibile a tre voci e' impossibile

di di

Handwritten musical notation on five staves. The notation is in a historical style, possibly 18th-century, with various note values and rests. A small 'p' with a slur is visible above the third staff.

Attribution de la
M^{re} de la
Collection de la
Bibliothèque de la
Ville de Paris

Handwritten musical notation on two staves. Below the staves is a line of lyrics in French.

si - le a tro var si di impo si le a tro var e ingo si bi le a tro var e impo

Handwritten musical notation on a single staff, followed by a line of lyrics.

e' ingoibile a tro var

Handwritten musical notation on two staves. Below the staves is a line of lyrics in French.

e' ingo si bi le a tro var e' ingoibile si di impo si bi le a tro var una zmania eguale a quatre e' ingoibile a tro var una zmania eguale a

Allo giusto

Handwritten musical score for the first system. The treble staff contains a melody with many beamed sixteenth and thirty-second notes, indicating a fast tempo. The bass staff provides a harmonic accompaniment with longer note values. Dynamic markings such as *p* (piano) and *f* (forte) are present throughout the system.

si bi le a tro uav

e' impossibile a tro uav

qui sento un gran tr - more

qualche d' impossibile a tro uav

Allo giusto

Handwritten musical score for the second system. It continues the musical themes from the first system. The lyrics are written below the notes. The notation includes various note values and rests, with dynamic markings like *p* and *f* indicating changes in volume.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive script below the staves.

Lyrics visible on the page:

qui veni qui tol-les
mi se-ru-
tu-mus nos a sa-tan-
a





Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various note values, rests, and dynamic markings. The lyrics are written in Italian.

Lyrics visible on the page:

l'uomo
Oh che ci - mento
Ho detto già non / sto
Uu



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The score is written in a historical style, likely from the 18th or 19th century.

The lyrics are written in Italian and include the following phrases:

- che è nato
- di ciò sotto qual che a tanto
- chiunque sia morrà
- permi che fate

A circular library stamp is visible in the center of the page, reading:

LIBRERIA
MUSEO
MUSEO
MUSEO

Handwritten musical score on a single page, featuring multiple staves. The notation includes various musical symbols such as notes, rests, and clefs. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense and appears to be a complex piece of music, possibly a symphony or a large-scale vocal work. The handwriting is in a cursive style, typical of 18th or 19th-century manuscripts.

Come

Allegretto Quasi

quasi

Allegretto

Handwritten musical score on a five-line staff. The notation includes various rhythmic values (e.g., eighth, sixteenth, and quarter notes), rests, and dynamic markings. A 'p' (piano) marking is visible. A large slur covers a significant portion of the middle section. Below the staff, there are several measures of music with a 'p' marking and a 'solo' marking above a specific measure.

11
mano

Handwritten musical score on a five-line staff. The notation includes various rhythmic values and rests. A 'p' (piano) marking is visible. A large slur covers a significant portion of the middle section. Below the staff, there are several measures of music with a 'p' marking and a 'solo' marking above a specific measure.

Colt + u i
Colt + gis - Colt

viden

Allegro al di

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written below the staves.

Staves 1-4: Musical notation with notes and rests. A circular stamp is visible on the right side of the page.

Staff 5: Musical notation with notes and rests.

Staff 6: Musical notation with notes and rests.

Staff 7: Musical notation with notes and rests.

Staff 8: Musical notation with notes and rests.

Staff 9: Musical notation with notes and rests.

Staff 10: Musical notation with notes and rests.

Lyrics (Staff 8):

ahi che con de le af fan no cre

Lyrics (Staff 9):

ahi che con de le af fan no

Lyrics (Staff 10):

Alto al di

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written below the staves, including the words "sol", "letoscu", "piu", "bar ba", "ro mo - minto", "nen to tra di", "si hi tra di minto", and "piu". The score is written in a cursive, handwritten style.



sol

letoscu

piu

piu

piu bar ba ro mo - minto

nen to tra di

si hi tra di minto

piu bar ba ro mo

piu mto

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The bottom section of the page contains lyrics in Italian. A circular library stamp is visible on the right side of the page.

Molto
que sto non si da
que sto non si da
que sto non si da

Molto
que sto non si da non si da

Handwritten musical score on aged paper, featuring ten staves. The notation is complex, with many beamed notes and rests. The lyrics are written below the bottom two staves.

chi de ora de le at tano

Che or - ni bil tra di mento

ARCHIVO DE
MUSICA
COLLEGIUM MONTIS

Chor w- bil tra di men tu Epix bay da vo no men to 41 qua te nos zi

Handwritten musical score on aged paper. The top system consists of five staves with complex rhythmic notation, including many beamed sixteenth and thirty-second notes. The bottom system consists of six staves. The first five staves contain rhythmic notation, while the sixth staff contains the lyrics "No più barba to più barba to momento di questo di questo ahi" written in a cursive hand. The paper shows signs of age, including yellowing and some staining.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score is written in a historical style, likely from the 18th or 19th century.

The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written below the staves, including the phrase "Da no nox si Da no nox si Da" and "dei che crinale".

A circular library stamp is visible in the center of the page, containing the text "BIBLIOTHECA MUSEI HISTORICO-NATURALIS CIVITATIS MEDIIOLANENSIS".

The manuscript is written in a cursive hand, and the paper shows signs of age and wear.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes various note values, rests, and bar lines. The lyrics are written in Italian.

Lyrics:

Alor xibil tradi niente

Re pio



Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics.

The score includes several systems of music. The top system shows a vocal line with lyrics: *Ho mi que to non si da*. The bottom system shows a vocal line with lyrics: *ali che crudi di anno che m.*

The notation includes various musical symbols such as notes, rests, and bar lines. There are also some handwritten annotations and markings, including a large "f" and "g" at the bottom right.





no di questo no di

no più barbare no niente

no di questo no di

niente

no più barbare no niente

no di questo no di

bar ba to no niente no di que sto

Handwritten musical score for a string quartet. The score consists of four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). There is a circular stamp on the right side of the page that reads 'BIBLIOTHECA MUSEI HISTORICO-NATURALIS VINDOB. 1814'.

Handwritten musical score with Italian lyrics. The lyrics are written below the musical staves. The text is in Italian and appears to be a song or a short opera piece. The lyrics are: "no' di questo non si da' no piu barba ro mo men to no' piu non si da' no piu barba ro mo men to no' di questo no' di'". The notation includes notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte).

Handwritten musical score on aged paper, featuring a vocal line with lyrics and a piano accompaniment. The score is divided into measures by vertical bar lines.

Vocal Line (Lyrics):

bar ba vo no men to no si que sto non di ba no non di
 quito no pin barba to no mento no si questo no si questo no si questo non di ba no non di

Piano Accompaniment:

The piano part consists of two staves. The upper staff features a melodic line with various note values (quarter, eighth, and sixteenth notes) and rests. The lower staff provides harmonic support with chords and single notes. The notation includes clefs, key signatures, and dynamic markings.

Handwritten Annotations:

There are several handwritten annotations in the left margin, including a large 'C' and a smaller 'C' with a horizontal line through it. A large 'X' is written in the bottom right corner of the page.

Conc. Sopra del Lago



Handwritten musical score for a vocal solo (Soprano) and piano accompaniment. The score is written on ten staves. The vocal line is marked with a '9' and the piano accompaniment with a '9'. The lyrics are written below the piano part.

Lyrics: No' più' barba e più' barba to me mento di questo di questo non di

Handwritten musical score on aged paper. The score consists of eight staves. The first four staves contain rhythmic notation with vertical strokes and flags, and some staves have a circled 'a' at the end of a measure. The fifth staff has a circled 'a' and a 'd' below it. The sixth staff has a 'd' below it. The seventh staff has a 'd' below it and the lyrics 'Da' no' non pi, Da' no' non pi, da' below it. The eighth staff has the lyrics 'chi che con la' below it. The score is written in a cursive, handwritten style.

Gr.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics "De or ni bi tro ti muto" are written below the staves, with "De or" on the first line, "ni bi" on the second, "tro ti" on the third, and "muto" on the fourth. The word "De or" is also written on the fifth staff. The word "No" is written on the sixth staff. The word "De or" is written on the seventh staff. The word "De or" is written on the eighth staff. The word "De or" is written on the ninth staff. The word "De or" is written on the tenth staff.

Handwritten musical notation on six staves. The notation consists of rhythmic symbols (circles and vertical lines) and some lyrics at the bottom.

Lyrics:

ber ba ro. me nte
ho di que to
non di da



Handwritten musical score on ten staves. The notation includes various rhythmic values (e.g., eighth notes, quarter notes, half notes, rests) and dynamic markings. The lyrics are written below the staves.

Lyrics: *no di qui sta non si da ali di crade anno chon*

Dynamic markings: *f*, *f-g*

Handwritten musical notation on five staves. The notation consists of vertical stems and horizontal lines representing notes and rests. The first four staves are grouped by a large bracket on the left. The fifth staff is separate. The notation is dense and appears to be a vocal or instrumental melody.

no più barbare me- mente
no più barbare me-

Handwritten musical notation on a single staff. The notation includes vertical stems and horizontal lines. Below the staff, there are some numbers and symbols, possibly indicating fingerings or other performance instructions.

si bi tra di mesto di ov si bi tra di mente

no più



Ho di questo non di

Ho di questo non di

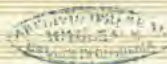
Ho più barbato mo mento

Ho più barbato mo mento

Ho di questo non di

Ho di questo non di

no di gusto non di da un pin barba re no men to un pin
non di da un pin barba re no mento un pin barba re no mento no di gusto no ti



Handwritten musical score on ten staves, featuring a mix of rhythmic notation (vertical strokes, flags, beams) and lyrics in Italian. The score is divided into two systems by a vertical bar line.

System 1 (Left):

- Staff 1: Rhythmic notation.
- Staff 2: Rhythmic notation.
- Staff 3: Rhythmic notation.
- Staff 4: Rhythmic notation.
- Staff 5: Rhythmic notation.
- Staff 6: Rhythmic notation.
- Staff 7: Rhythmic notation.
- Staff 8: Rhythmic notation.
- Staff 9: Rhythmic notation.
- Staff 10: Rhythmic notation.

System 2 (Right):

- Staff 1: Rhythmic notation.
- Staff 2: Rhythmic notation.
- Staff 3: Rhythmic notation.
- Staff 4: Rhythmic notation.
- Staff 5: Rhythmic notation.
- Staff 6: Rhythmic notation.
- Staff 7: Rhythmic notation.
- Staff 8: Rhythmic notation.
- Staff 9: Rhythmic notation.
- Staff 10: Rhythmic notation.

Lyrics (Staff 10):

bar ba ro no men to no' di que sto non si
que sto in pin bar la ro me men to no' di que sto non si
que sto no' di que sto non si



Handwritten musical notation with lyrics in Italian. The lyrics are written in a cursive script below the notes.

da' un più barba ro mo mento un più barba ro mo mento

da' un più barba ro mo mento un più barba ro mo mento

Handwritten musical notation on a five-line staff. The first four measures contain single notes (semibreves) on the first line. The next four measures contain groups of four notes (quads) on the first line. The final two measures contain groups of four notes (quads) on the first line. There are some additional markings below the staff, including a large oval stamp that reads "BIBLIOTHECA MUSEI HISTORICO-NATURALIS ROMANI".

Handwritten musical notation on a five-line staff. The first four measures contain single notes (semibreves) on the first line. The next four measures contain groups of four notes (quads) on the first line. The final two measures contain groups of four notes (quads) on the first line. Below the staff, there is a line of text in Italian: "mi sento no di que sto non si". The text is written in a cursive script and is partially obscured by the musical notation.

Handwritten text in the left margin, possibly a page number or title.

Handwritten musical score on a page with ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is organized into measures by vertical bar lines. The notation is dense and appears to be a complex musical composition. The page is numbered '1' at the bottom center.

Scena Lis.
Lisetta
Dottore
Vi dovrebbero almeno in questo loco esser dieci ammazzati all'armi all'armi oimè qualch'altro imbroglio il cavaliere colla pistola in mano all'armi all'armi arma ovunque
caxo via via non tanta ~~strega~~ ah strega ignobile pettegola ciarlava seduttrice bugiarda vizianiera chi sà chet... mi merava

14

Dot.
viglio basta ne parleremo *lis.*
quando volete ch'io di voi non temo

Scena *Gian.*
Gian. Dot. *Cont.*
è giorno omai non voglio in questa casa rimanere un is

tante collo stile insidiarmi la vita berto... berto... partiam...

Dot.
dove è andato che mi avete chiamato *Gianina*
Angela

Dot.
me viene colui a infastidirmi cara se volete un ser

Gian

Dot.

atto 2^{do}

venti)... andate non ci ho niente andate in pace (come andate in
 a o a d d

Cav.

pace che sono qualche guatto ah Giannina mia bella son qui v'occorre
 d d a o a

Gian

nulla volete un difensore ecco che in fumo è andato il mio di
 a a a d o d

Con.

regno spora cava non ci lasciate si rimedia a tutto colla fiamma e col
 a o a o a

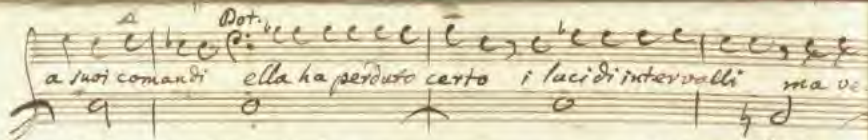
Gian.

Cav.

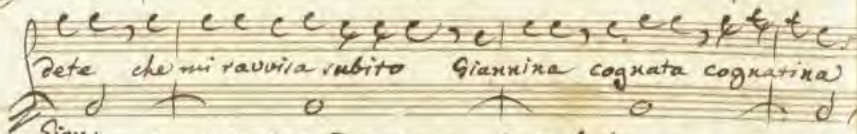
tempo lo vedrete | or or la bella scena sentirete ma almeno una pa
 a a o a d a

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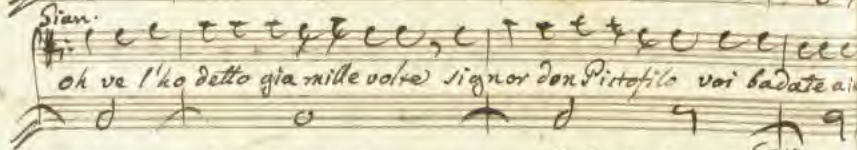
Gian.
 noice... si si vi riconosco voi siete moriù crach mio maestro di
 Dot.
 ballo moriù crach vi riverisco oime costei vaneggia ah glie ne han fatte
 Cav.
 Con
 Gian.
 tante ma Giannina Giannina mia Giannina aduna Principessa di trabi
 Con
 sonda meglio ma osservate io son il conte il conte buffoncello il
 Gian.
 Cav.
 mio peccator moriù le crach li da il titolo di conte moriù crach



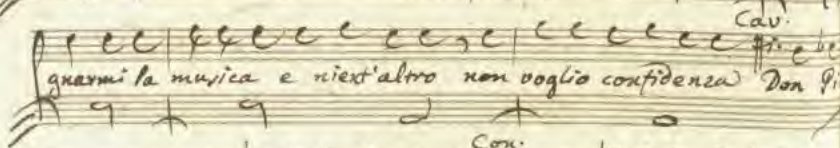
a suoi comandi ella ha perduto certo i luci di intervalli ma ve'



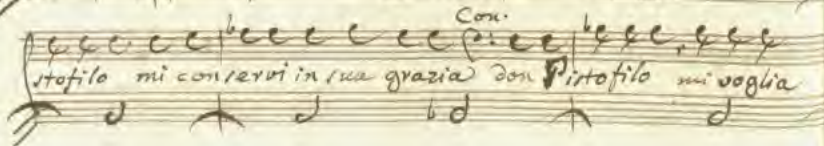
dete che mi ravviva subito Giannina cognata cognatina



oh ve l'ho detto già mille volte signor don Pirofilo voi badate a'



guarmi la musica e niest'altro non voglio confidenza Don Pi'



stofilo mi conservi in sua grazia don Pirofilo mi voglia

atto 28

Side.


Sian.
C C C T T T T C C C C C T C C C C
lene oh attenti questa sera vado in conversazione brame =

9 0 9 6 9

Com.

Giam

$$C_i \cdot f_a =$$



 va un po di ballo un tantin di musica si mi voglio adornare e con

1697

f e e | f e e e^b t e r | - M

voi qui mi voglio esercitare

7 9 4 9 2 1 | 10 10

Aria Giannina



Vidi
Dra
2d
Cor
for
Vidi
Dra
Mo
of

Handwritten musical score for 'Aria Giannina' from 'Atto Secondo'. The score is written on ten staves. The first five staves are for the orchestra: Violini (Violins), Travessa solo (Solo Viola), Corni in sol maggiore (Horns in G major), Fagotti (Bassoons), and Violoncelli (Celli). The last five staves are for the vocal soloist, Giannina. The lyrics are written below the vocal staff.

Violini
Travessa solo
Corni in sol maggiore
Fagotti
Violoncelli

Giannina
 Voi restate mi lo specchio il vostro petto sia bastante il ca- pol- lo
 alzar

Handwritten musical score on aged paper, featuring five staves. The notation includes various musical symbols such as clefs, key signatures (sharps), and note values. The bottom staff contains lyrics in Italian.

sta ve. ante

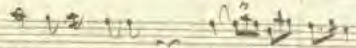
U pro a de so in quat ta non va bene non va bene non va bene non va bene be ne

Handwritten musical score on five staves. The notation includes various notes, rests, and clefs. A circular library stamp is visible in the center. The bottom staff contains the lyrics: "Vete via qui state attenti non dite che un a me la Vo' can rav".

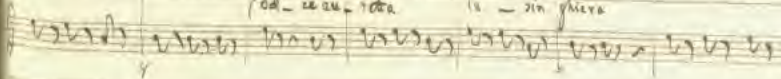
Andante

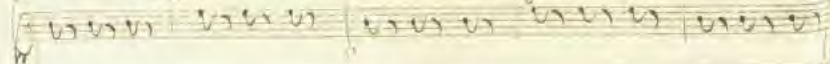
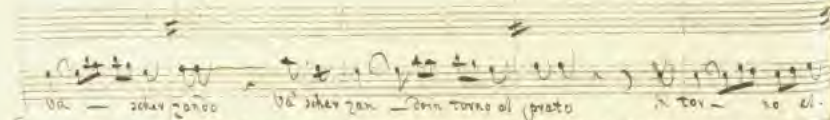
Handwritten musical score for a piece titled "Andante". The score is written on six staves. The first five staves contain instrumental parts with various notes, rests, and accidentals. The sixth staff contains a vocal line with the lyrics "Che mi a meka so vo' cantar" repeated twice. The tempo "Andante" is written at the top right and bottom right. The score includes time signatures of 3/4 and 4/4, and various musical notations such as treble and bass clefs, notes, rests, and accidentals.

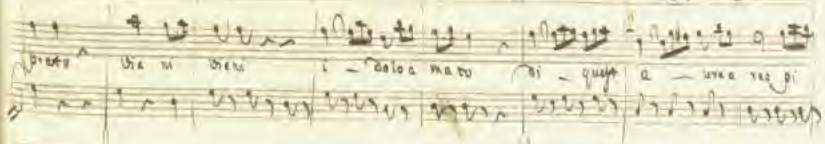
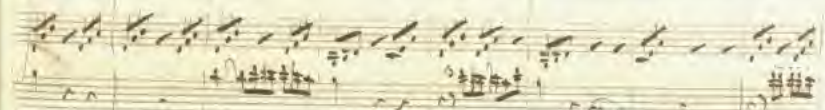




od - ce au - to - ra la - in ghiera



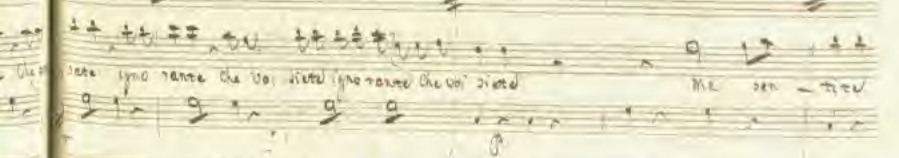




all.



Handwritten note in a circle: "Handwritten note in a circle" (likely a library or collection stamp).

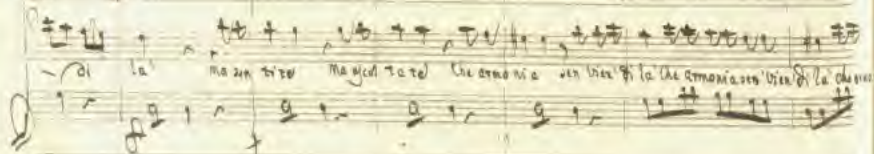


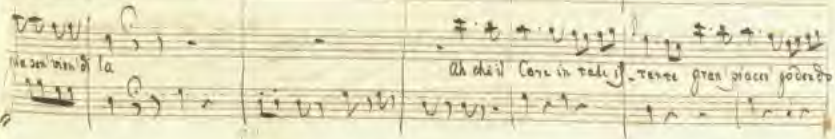


Handwritten note or signature in a circular stamp.

Handwritten musical notation on two staves. The top staff contains a single melodic line. The bottom staff contains a more complex arrangement with multiple voices or instruments, featuring many beamed notes and rests.

Handwritten musical notation on two staves. The top staff includes lyrics: "Vien, di la che in no me sen vien". The bottom staff contains a single melodic line.







Handwritten musical notation on two staves. The top staff contains a melody with various note values and rests. The bottom staff contains a bass line with similar notation. There are some ink smudges and a small red mark on the right side of the top staff.

grazie per la tale tenore si che il Cor' go d'onde ora



Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. The ink is dark and the handwriting is somewhat stylized.

Handwritten musical notation on a five-line staff, continuing from the previous system. Below the staff, there is a line of text in a non-Latin script, possibly Cyrillic or Greek, which appears to be a transcription or a set of lyrics. The text is written in a cursive hand.

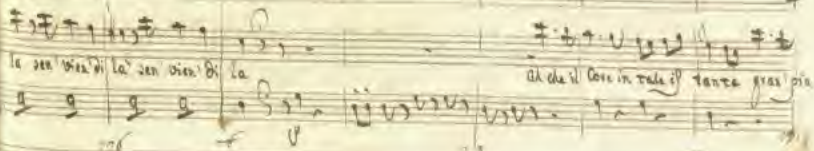
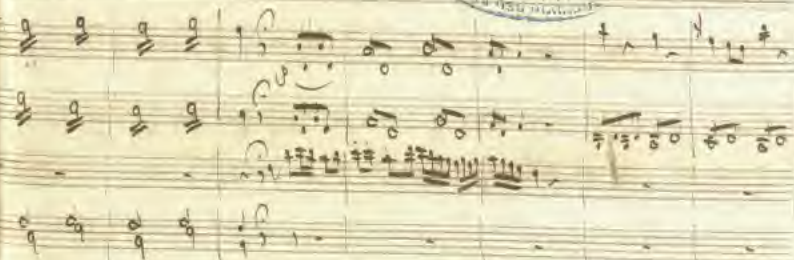


Handwritten musical notation on two staves. The top staff contains several measures with notes and rests, including a measure with a treble clef and a 4/4 time signature. The bottom staff contains a series of beamed eighth notes, suggesting a fast, rhythmic passage.

Die arme
nie
Die arme
nie den Vren Di la
Die arme nie den Vren Di

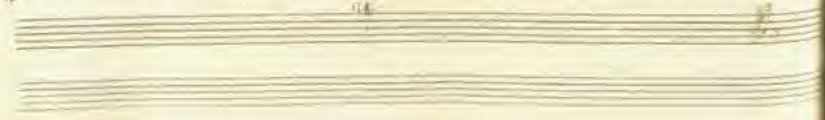
Handwritten note in a blue oval:

Handwritten note in a blue oval:





Handwritten musical notation on two staves with lyrics in Italian. The lyrics are: *un gozando sta gran piace in tale danza di chianzo gozando sta*. The notation includes various note values and rests, with some notes written in a shorthand style.





Handwritten musical notation on two staves. The top staff contains five measures of music with various note values and rests. The bottom staff contains five measures of music, including some beamed sixteenth notes. The notation is in a historical style, possibly 18th or 19th century.

ah — che il Cor in ta — le i — Tanta



Handwritten musical notation on two staves, featuring lyrics in German. The notation includes notes, rests, and bar lines. The lyrics are written below the notes.

in te — lei
tante pro pre car — go den do na go den do

Handwritten musical notation on two staves. The top staff contains a series of chords and a melodic line. The bottom staff contains a series of chords and a melodic line. The notation is in a historical style, possibly 18th or 19th century.

Handwritten musical notation on two staves. The top staff contains a series of chords and a melodic line. The bottom staff contains a series of chords and a melodic line. The notation is in a historical style, possibly 18th or 19th century.

Handwritten musical notation on two staves. The top staff contains a series of chords and a melodic line. The bottom staff contains a series of chords and a melodic line. The notation is in a historical style, possibly 18th or 19th century.

Handwritten musical notation on two staves. The top staff contains a series of chords and a melodic line. The bottom staff contains a series of chords and a melodic line. The notation is in a historical style, possibly 18th or 19th century.

Handwritten musical notation on three staves. The first staff has a treble clef and a key signature of one sharp. It contains several measures of music, including a complex passage with many beamed sixteenth notes. The second staff continues the melody with similar rhythmic patterns. The third staff features dense, rapid sixteenth-note passages, likely for a keyboard or lute accompaniment.

sta gran pia
cei go den do sta go den do sta go den do sta

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. A blue circular library stamp is visible on the fifth staff. The instruments listed on the right side of the staves are Corn, Violon, Cello, and Double Bass.

Library stamp (blue ink):

UNIVERSITY OF CHICAGO
MUSIC LIBRARY
103

Instruments listed on the right side of the staves:

- Corn
- Violon
- Cello
- Double Bass

Handwritten musical notation on two staves. The top staff contains a melody with various notes and rests. The bottom staff contains a bass line with notes and rests. There are some markings above the notes, possibly indicating fingerings or ornaments.

Handwritten musical notation on two staves. The top staff contains a melody with various notes and rests. The bottom staff contains a bass line with notes and rests. There are some markings above the notes, possibly indicating fingerings or ornaments.

morea Gache

Doi fitejilo gar baxo

dan xoo fitejilo

Handwritten text in a circular stamp, possibly a library or collection mark.

Handwritten musical notation on three staves. The notation includes various notes, rests, and accidentals, suggesting a complex melodic line.

Handwritten musical notation on three staves, featuring a vocal line with lyrics and a piano accompaniment. The lyrics are in Portuguese and appear to be a song about a child.

Eu sou criança sou feliz
nato no jo' do pai e me p'lar
no jo' do pai e me p'lar



Scena 15.^a Val.

Val. Con. *Amor non m'ha ingannato la mia cara Contessa, egli era sola-*

Dot. Cav. *Amor non m'ha ingannato la mia cara Contessa, egli era sola-*

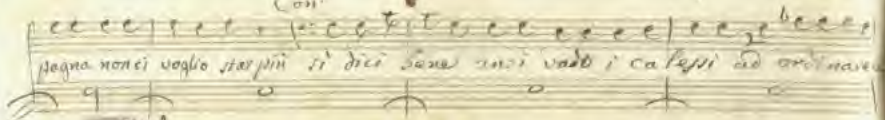
Cato *comincio a respirar oh miei signori giugete in tempo al fin m'e rin-*

Dot. Cav. *Amor non m'ha ingannato la mia cara Contessa, egli era sola-*

Val. Dot. *Amor non m'ha ingannato la mia cara Contessa, egli era sola-*

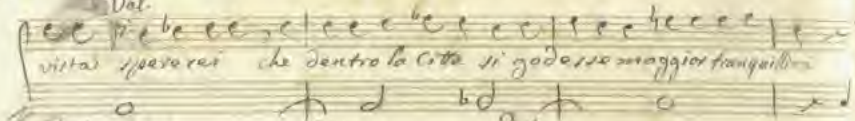
Cav. Val. *Amor non m'ha ingannato la mia cara Contessa, egli era sola-*

Con.



Regna non ci voglio star più sì dice bene anzi vado i calessi ad ordinar

Val.

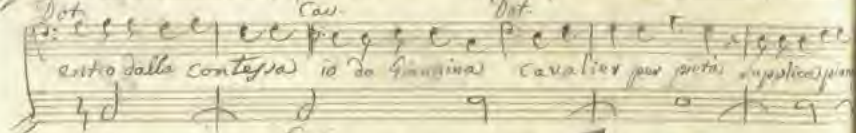


vista! spaverei che dentro la città si godeva maggior tranquillo

Dot.

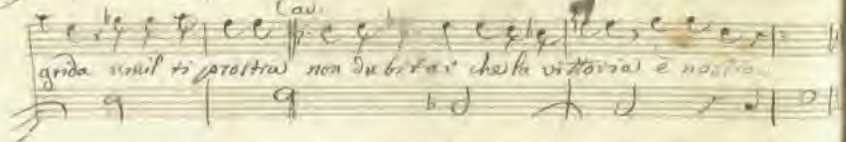
Cav.

Dot.



entro dalla contessa io do cinquina cavalier per poter supplicar piano

Cav.



gnda unil ti protetti non dubitar che la vittoria è nostra

Finale

Finale

Atto Secondo



Violini

Oboe

Cornia

Fag.

Violon

Violoncello

Cavalieri

Deton

Alto Con

spirito

The page contains handwritten musical notation for several instruments and voices. The staves are arranged vertically. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The handwriting is in ink and appears to be from the 19th century. The instruments listed on the left are Violini, Oboe, Cornia, Fag., Violon, Violoncello, Cavalieri, Deton, and Alto Con spirito. The music is written in a style typical of 19th-century manuscript notation.

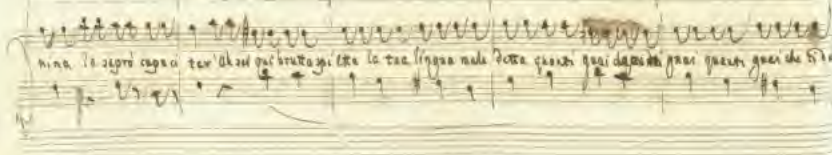
l'acqua m'ha trattenuta
Non scoperte nechi n'era al
Non scoperte nechi nella male detta la mia recha che Charles' op'



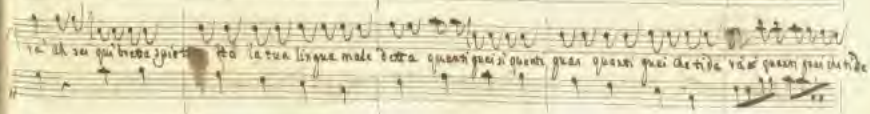
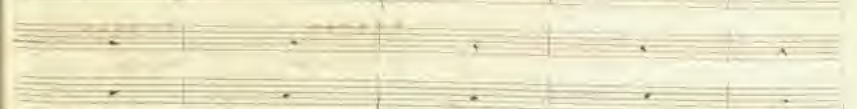
Var. 2^a

fe' male detto male detto che diavol' egi' a fe' male detto male detto che diavol' egi' mi

Non te mato Contesina Uona a d'ajo da gian



119
ARCHIVIO DEI REALI
ATTORNIATI
DELLA ROS DI NAPOLI



ra' eh sei qui bresce giotti Ho la tua lingua male dotta quanti quei si quanti quei quanti quei de tida vaa quanti quei de tida

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written below the staves.

que si formano il pro cello

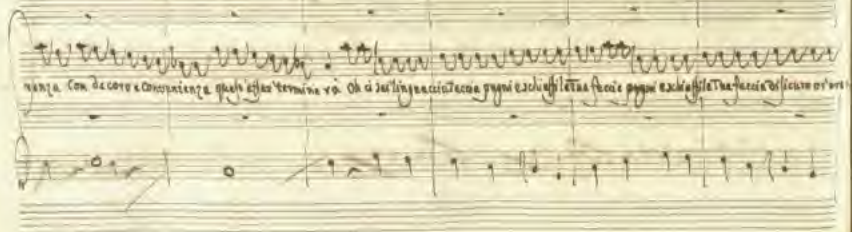
don gradite son' spedito

ta' di quanti spachetti da ta'

ARCHIVIO DEL DR.
TEATRO DI
CULLEO PIEMONTE

si son già dita e morta già son spedita e morta già son spedita e morta già

Cara abbiato soffa senza soffa senza soffa -

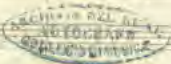


Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The paper shows signs of age, including yellowing and some staining.

Obi che conge la zpa vento

Mi va alla vino la taja 26

CULO DE DIO N'OTA



il nuocella o mē la tēta pōe che vengā la tempēta vū fuggir mē di quē vū fuggir mē fūg pōe vū fuggir mē di.



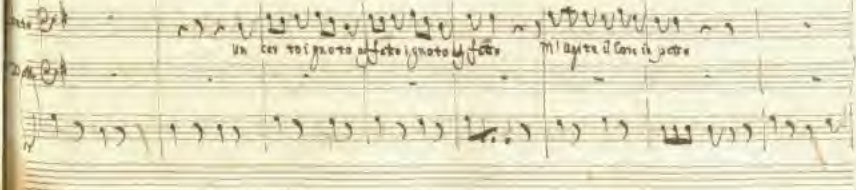
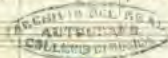
Andantino

Handwritten musical score for "Die Schöne" by Carl Maria von Weber. The score is written on five staves. The first staff is for the vocal line, and the subsequent four staves are for the piano accompaniment. The music is in 2/4 time and G major. The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "f".

qua' uno fuggire via fuggire via fuggire via qua'

Handwritten musical notation on a single staff. The notation includes several eighth and sixteenth notes, some beamed together, and rests. The ink is dark and the paper shows signs of age.

Antonio J. Perez



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The manuscript is written in a historical style, possibly 18th or 19th century. The bottom staff contains a line of text in Italian.

Ed un' alma ca speme un' alma ca speme fo l' alma con so l' ar



Oh ve a mi ca speme

fa l'aine con-so-lar

Oh ve a mi - ca speme oh a mi - ca



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The lyrics "ye - me fa lal - ne fa lal me" are written below the fourth staff, and "con 20" appears at the end of the same line. The bottom staff is marked "All arco".

Allo

Handwritten musical score for the first system. It consists of several staves. The top staff has a treble clef and a key signature of one sharp (F#). The notation is dense with many beamed notes, suggesting a fast tempo. There are some lyrics written below the staves, including "la co" and "la co".

Allegro molto
 17. THURSDAY
 18. FRIDAY

Handwritten musical score for the second system. It continues the piece with more staves. The notation is similar to the first system, with many beamed notes. There are lyrics written below the staves, including "la co" and "la co".

la co va be - ne - zimo

Handwritten musical score for the third system. It concludes the piece with final staves. The notation is similar to the previous systems, with many beamed notes. There are lyrics written below the staves, including "la co" and "la co".

la co va be - ne - zimo



in qual' me -

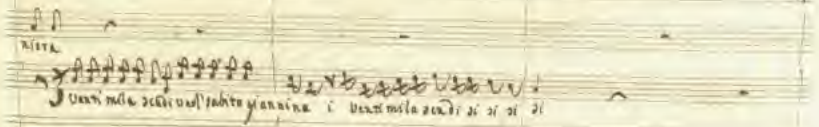
l'at.

ma come

Primo l'affare d'acconio detto la pace si fa ta'



ALBERTO PER. DE
LUTUZZI
COLLEGE MUSIC





le vera pace è questa

che

e questo è agguistamento

Non vuol l'altre donne non ne se

che dire ho una gran

APPROPRIATO
 E
 COLLEZIONE DI
 DISCHI

~~~~~  
 fugganti ondano al

~~~~~

~~~~~  
 fugganti ebbate al Diavolo che non si troa

~~~~~  
 tutta di più non si può far ad no di più non si può far



Fortissimo
Fortissimo del cavaliere

Coma
Coma Fortissimo del cavaliere *im*

Fortissimo
Fortissimo ad unisono

son *pie* *no* *col* *fa* *ro* *re*

son *pie* *no* *col* *fa* *ro* *re*

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Italian below the staves.

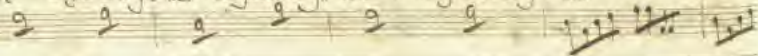
Lyrics (Italian):

Oi fu voi na po' mi so' fra na me po' mi so' fra na
 fu voi na po' mi so' fra na me po' mi so' fra na
 fu voi na po' mi so' fra na me po' mi so' fra na
 fu voi na po' mi so' fra na me po' mi so' fra na





rate ne più n'è se frè n'è son pieno de fa rate ne più n'è se frè n'è



Handwritten musical score for the first system, featuring multiple staves with notes and rests.

Refined

Giannina

Valerio

Cavalli

Conte

Dobson

Ho gran briciolata che chialzo gran gnda

mi avete sto nata chi larla chi gnda



Handwritten musical score for the second system, featuring multiple staves with notes and rests.

Handwritten musical notation on a five-line staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The ink is dark and the paper shows signs of age.

Handwritten musical notation with lyrics in Italian. The lyrics are written below the notes. The notation includes various note values and bar lines.

po ve re da ma non po ssa re di so lo se gnò il fra ca so sofferi re non po s se gnò il so

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. The ink is dark and the paper shows signs of age.



1. 111 1. 111 1. 111 1. 111 1. 111 1. 111 1. 111
cal so sof firi re non pui le gi da il fra cal so sof firi re non pui



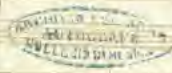
Handwritten musical score on a single system. The notation includes various note values (minims, crotchets, quavers) and rests. There are several bar lines and repeat signs. The text is written in a cursive script, likely Italian or French, and is partially obscured by the musical notation.

Handwritten musical score on a single system. The notation includes various note values (minims, crotchets, quavers) and rests. There are several bar lines and repeat signs. The text is written in a cursive script, likely Italian or French, and is partially obscured by the musical notation.

Handwritten musical score on a single system. The notation includes various note values (minims, crotchets, quavers) and rests. There are several bar lines and repeat signs. The text is written in a cursive script, likely Italian or French, and is partially obscured by the musical notation.

Handwritten musical score on a single system. The notation includes various note values (minims, crotchets, quavers) and rests. There are several bar lines and repeat signs. The text is written in a cursive script, likely Italian or French, and is partially obscured by the musical notation.

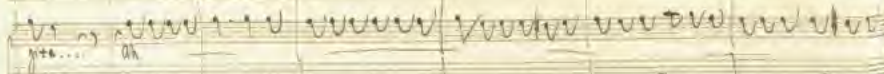
Handwritten musical score for a choir or orchestra. The notation includes various clefs, time signatures, and musical symbols typical of 18th or 19th-century manuscripts. The score is written on multiple staves, with some parts appearing to be for different voices or instruments.



Handwritten musical score with lyrics in Italian. The lyrics are:

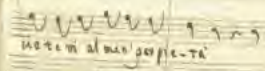
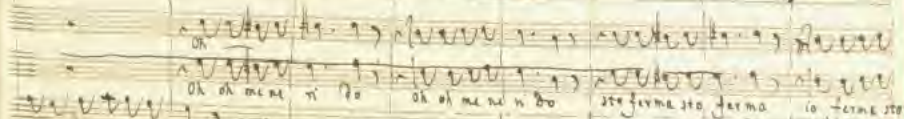
dir mi non so
 quel che diran
 se l'ho detto o no
 che dir mi non so che dir mi non so

The score includes musical notation and lyrics, with some parts appearing to be for different voices or instruments. The lyrics are written in Italian.



di d'ogni quistio ne fa sei si fa' lei la co gione ad d'ogni quistio ne fa' lei la co gione si gnore abbate



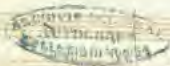


Con spirito

qua' io ferma sto qua' io ferma sto qua' io ferma sto qua

Con spirito

Fin



poco a ten' ta di gran' pace e ten' ta di gran' pace e ten' ta
 l'ava n zia in Cor' di donna finalmente vincen'!

Handwritten text on the left margin, partially cut off.

Handwritten musical notation (treble clef, notes) across the top of the page.

Handwritten musical notation (treble clef, notes) across the top of the page.

Handwritten musical notation (treble clef, notes) across the top of the page.



Handwritten musical notation (treble clef, notes) with the text "nigola" written below it.

Handwritten musical notation (treble clef, notes) with the text "bell a noko" written below it.

Handwritten musical notation (treble clef, notes) with the text "Come splende" written below it.

Handwritten musical notation (treble clef, notes) with the text "quest'a" written below it.

Handwritten musical notation (treble clef, notes) across the bottom of the page.

Handwritten musical score for the first system. The top staff contains a vocal line with various note values and rests. The bottom staff contains a piano accompaniment with chords and single notes. The notation is in a historical style, likely from the 18th or 19th century.

Handwritten musical score for the second system. The top staff contains a vocal line with lyrics. The bottom staff contains a piano accompaniment. The lyrics are in Italian and French.

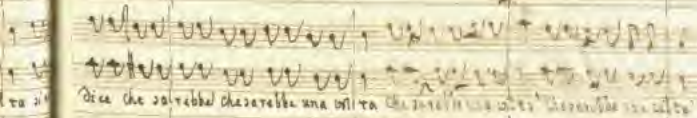
bello

Carro ...

vedo ...

Oibo non

Non il decoro in sen mi died che sarebbe una vol ta di



Dice che salterebbe chesarebbe una volta che sarebbe una volta chesarebbe una volta



Arxi d'ironia cari



Da cozzor' Gialand in pari
De la donna le borte *Così ch'ei n' è solui* *io*

Da le l'oculite

14
10
10
10
10

Handwritten musical score on a single page, featuring multiple staves with musical notation and lyrics. The notation includes various note values, rests, and bar lines. A circular library stamp is visible in the upper right quadrant.

Stamp: BIBLIOTECA DELLA CANTUARIA DI S. ANTONIO

Lyrics:

Ci sia la conoscenza e ad lor l'abbraccie ro

per la pa zienza

posi che m'ia de cen-to di

io voglio starvi di via
 Anch'io voglio star sola
 Ed or' vi vo' abbare

tutto per voi fa ro
 Ecco la mia pa role

Handwritten musical score for the first system, featuring multiple staves with notes and rests.

Libro in Plata



Handwritten musical score for the second system, with lyrics "cior" and "ho fatto del per punto per non far mormorar".

Handwritten musical score for the third system, with lyrics "Oh bre ue oh che bel punto di piu non so bra meay".

Handwritten musical score for the fourth system, with lyrics "Oh bre ue oh che bel punto di piu non so bra meay".

Handwritten musical score for the fifth system, with lyrics "Oh bre ue oh che bel punto di piu non so bra meay".

Handwritten musical score for the sixth system, with lyrics "Oh bre ue oh che bel punto di piu non so bra meay".

Handwritten musical score for the seventh system, with lyrics "Oh bre ue oh che bel punto di piu non so bra meay".

Handwritten musical notation on a single system, featuring a treble clef and a key signature of one flat (B-flat). The notation includes a series of notes and rests, with some notes beamed together. The text "Pin" is written above the staff, and "Allegro" is written to the right. The notation is written in a cursive, handwritten style.

Handwritten musical notation on a single system, featuring a treble clef and a key signature of one flat (B-flat). The notation includes a series of notes and rests, with some notes beamed together. The text "Pin" is written above the staff, and "Allegro" is written to the right. The notation is written in a cursive, handwritten style.

Pin
Allegro

in un bel dramma di prosa tal fatto io son va ro

Pin allegro f.



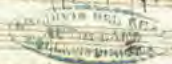
доклад: Смена в Джерми

Simpani on the bull numero

Cono facci al Bero Bero uol d'ora di la



eco ne facis l'oreo
CANTATO TUTTI IL MONDO
Mestre lodan le ferio



Niente lodici le femine Ebn ti ferra giubilo Viva giubilo o gner' si Viva giubilo o gner'



Handwritten musical score on aged paper, featuring multiple staves and handwritten notes. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The paper shows signs of age, including discoloration and some wear.

Key handwritten annotations include:

- sol* (written above a staff in the upper middle section)
- solc* (written below a staff in the upper middle section)
- Jonis' Janbari ju* (written below a staff in the lower middle section)
- Eon di fupa e piabla Unagniano ogari* (written below a staff in the lower left section)
- Jonis' Janbari e Janpani* (written below a staff in the lower right section)
- Eo ni fassio* (written below a staff in the lower right section)

The score is organized into measures by vertical bar lines, with some measures containing multiple notes or rests. The handwriting is in a cursive style, typical of historical musical manuscripts.

Handwritten musical score on a single page, featuring multiple staves of music and lyrics. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Italian.

Lyrics:

Ecco ne facis l'etern
 E intanto tutti anjo ni
 Mentre lodiam l'

Annotations:

(piano)
 (canto)

Other markings:

facis
 l'etern
 tutti anjo ni
 lodiam l'

[illegible]

[illegible]

Handwritten musical score on ten staves. The notation includes various rhythmic values (e.g., eighth, sixteenth, and thirty-second notes) and rests. The score is written in a single system across the staves.

Annotations include:

- f. cresc.* (f. crescendo) above the second staff.
- Hand of Cello* written vertically on the left side of the fourth staff.
- Lyrics at the bottom: *grav. Ebi di terra e glorioe divagandiano grav. Ebi di terra e glorioe divagandiano grav. di bi ve qui di a no gi.*
- cresc.* (crescendo) written below the final staff.



Handwritten musical score on ten staves. The notation includes various rhythmic values (e.g., eighth, sixteenth, and thirty-second notes), rests, and bar lines. The manuscript is written in dark ink on aged paper.

ADONIS
 10000000
 00000000
 00000000

(Ciano o anos) Ebn di farto gubilo Quafidiamo ogur live gudiamo gudiamo o

Handwritten musical score on ten staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. The bottom staff contains handwritten lyrics in Italian.

ghosi gh die mo o pruv
Viva pr biamo pr biamo o pruv gh biamo o ghosi gh

111

Handwritten musical score on ten staves. The notation includes various rhythmic values (eighth, sixteenth, and thirty-second notes), rests, and bar lines. The manuscript is written in a historical style, possibly from the 18th or 19th century. A circular library stamp is visible in the center of the page, partially obscuring the notation. The stamp contains the text "BIBLIOTHEQUE" and "MUSIQUE".

1/2 and 3/4

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